

The Blue Book

A COMPREHENSIVE
OFFICIAL SOUVENIR VIEW BOOK

ILLUSTRATING THE
PANAMA-PACIFIC INTERNATIONAL EXPOSITION
AT SAN FRANCISCO 1915



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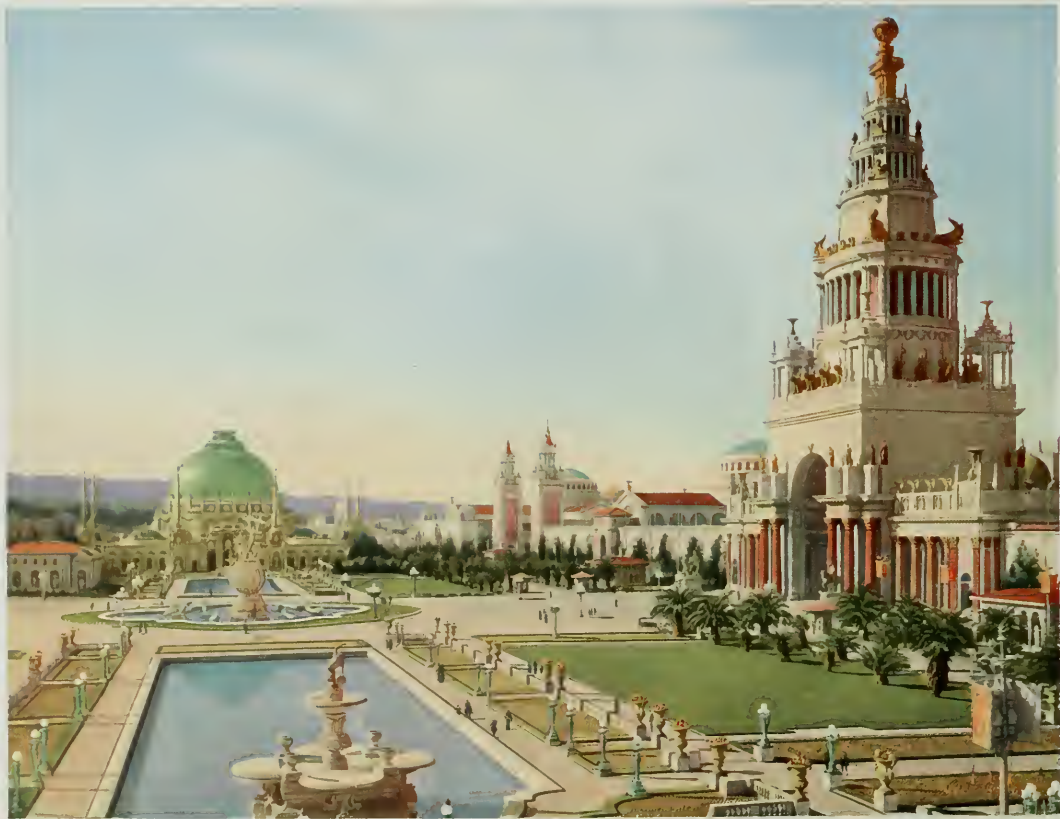
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THE GREAT SOUTH GARDENS

The Blue Book

A Comprehensive Official Souvenir View Book of

The Panama-Pacific International Exposition at San Francisco 1915



A MULTITUDE UPON THE PLAZA

Official Publication

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Introduction.

The indomitable energy, enterprise, and tenacity of the present-day American is significantly illustrated in the success which has attended the Panama-Pacific International Exposition. Its inception was a masterpiece of practical twentieth century adaptation of ideas to conditions, facilities, and feasibilities. The location of the site along the waterside, with the magnificent San Francisco Bay as a forefront, the rugged great mountains on the horizon beyond, and the sightly hills of the city itself for a background, has served to indelibly impress the beauty of a city within a city on the memories of millions of people who will carry away to their homes all over this nation, and to other lands, keen and sensitive recollections of the breezy and delightful days spent here at the Exposition in the year nineteen-fifteen.

The great event which the Exposition commemorates has also about it some vivid personal romantic interest which makes for it almost as brilliant a setting as the hills about San Francisco, its glorious bay, and the azure sky above it. De Lesseps, the intrepid Frenchman, failed in his ambitions on the Isthmus, but he paved the way for Goethals and Gorgas, who with the same knightly instincts, but with a better comprehension of the conditions and scope of the great undertaking, succeeded beyond possible cavil, and together they make a trio of figures to stand forever luminously in the historic background of the Exposition.

The magnificent country of the Pacific Slope, the mighty territory beyond the Rockies, and the wonderful natural scenic resources of all the outlying sections have accentuated the beauty of San Francisco itself. The diversity of the tributary states in natural wonders, and the easy and convenient means of transportation available, both by land and water, has made this an Exposition *par excellence* as an alluring and attractive objective point for the visitor.

The Exposition has been an amazing success. Its great palaces, with their myriads of exhibits, have furnished never-ending sources of study and instruction. The educational features opened up to a receptive comprehension the wonderful progress being made over the world—in China, Japan, Siam, Java, Sumatra, New Zealand, Australia, the Philippines, Cuba, Argentine—as well as in our own land. The Art Palace, with its wealth of fine paintings, the French Pavilion, Italian, Danish, Portuguese, Swedish, and all other foreign pavilions, have been favorite centers. The horse races have been unequalled. The State buildings have been constant in hospitality and courtesies. The live stock exhibits have drawn immense crowds. The aerial displays have attracted continually growing concourses of people, and the fireworks have surpassed in wonders the world's greatest exhibits. The Zone has been an enticing focus for relaxation, amusement, and fun. Its resources for light entertainment have been inexhaustible.

On the special days—those set apart for Marshall, Bryan, Clark, Roosevelt, Taft, and Goethals—the gates constantly clicked with the tallying of vast numbers. State, county, and city days have been continuous and happy events. Conventions, congresses, and conferences have brought together in good fellowship peoples from all the four quarters of the globe. It has been a "Year of Jubilee" to the millions who have been fortunate enough to behold the glories of the Panama-Pacific International Exposition.

To provide a lasting memento of a triumphant and world-inspiring event *The Blue Book* furnishes in agreeable form a picturesque, concise, and comprehensive representation of the Exposition. To the courageous, self-reliant people of San Francisco and California, and its great-hearted neighbors in the outlying States, and to their fellow countrymen and country-women all over the Union, and to the progressive spirits from all the foreign lands who have generously helped to make this the greatest Exposition of all time, the books are dedicated.

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Ex-President Theodore Roosevelt



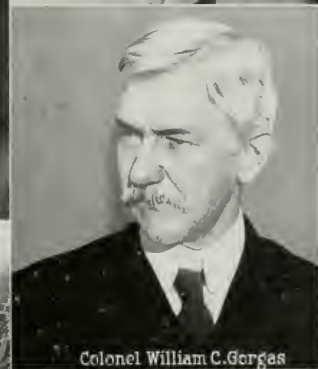
President Woodrow Wilson



Ex-President William H. Taft



Colonel Geo. W. Goethals



Colonel William C. Gorgas

FIVE GREAT AMERICANS, WHOSE NAMES WILL BE FOREVER UNITED WITH THE STORY OF THE CONSTRUCTION AND COMPLETION OF THE PANAMA CANAL.

1. Ex-President Roosevelt, under whose administration a treaty with Colombia was negotiated and work on the Canal inaugurated. 2. General George W. Goethals, the army engineer whose skill and exceptional executive ability and high ideals of duty brought unbounded success to the Canal project. 3. President Woodrow Wilson, under whose administration the Canal was completed. 4. Ex-President William H. Taft, under whose administration the work was efficiently prosecuted and who turned the first spadeful of earth at San Francisco dedicating the Exposition grounds. 5. Colonel William C. Gorgas, whose successful scientific treatment of the malarial conditions on and about the Isthmus of Panama made the great project feasible.



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THE PALACE OF FINE ARTS, BERNARD MAYBECK, ARCHITECT

The rotunda and Palace of Fine Arts looking west across the lagoon, showing the open colonnades in which is placed the exhibit of sculpture. An altar and its attendant Venus is built directly east of the rotunda. The architect, Bernard Maybeck, has designed and achieved an effect of age, peace, repose and culture most appropriate to the purpose of this imposing structure. Ulrick Ellerhusen, Bruno Louis Zimm, Herbert Adams and Ralph Stackpole all have contributed to the sculptural enrichment, their contributions being shown on following pages. Beneath the dome the eight mural panels by Robert Reid are placed.



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BENEATH THE DOME OF THE ROTUNDA, THE PALACE OF FINE ARTS

To the west through the arches are seen the open colonnades, and the flower boxes supported by sculptural figures by Ulrick H. Ellerhusen, which surmount the columns. Within the rotunda at the top of columns Herbert Adams's Priestess of Culture may be glimpsed, and also the ceiling coffers in which the Reid murals are placed beneath the dome. The lights here are arranged to produce a semblance of moonlight. The statue is that of Lafayette, by Paul Wayland Bartlett.



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- 13 KARL T. F. BITTER, Adviser in Sculpture.
- 14 A. STIRLING CALDER, Chief of Sculpture.
- 15 JULES GUERIN, Chief Color and Decoration.
- 16 JOHN McLEARN, Chief Landscape Gardening.

- 17 GEORGE W. KELHAM, Chief of Architecture.
- 18 H. D. DEWELL, Chief Structural Engineer.
- 19 W. D. A. RYAN, Chief of Illumination.
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- 22 DR. R. M. WOODWARD, Chief Medical Bureau.
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- 27 WM. T. SESSON, Chairman Reception Committee.
- 28 J. A. BARR, Director of Congresses.
- 29 W. L. HATHAWAY, Commissioner World's Insurface Congress Events.
- 30 THOMAS M. MOORE, Commissioner General Eastern Headquarters, New York.
- 31 HOLLIS E. COOLEY, Chief Special Events.



PANORAMA OF FINE ARTS PALACE AND SOME SCULPTURES

The panorama of the Fine Arts Rotunda and colonnades in the upper picture is taken from the path that borders the lagoon and connects Administration Avenue with the Avenue of Nations. The charming arrangement of trees, shrubs, bamboo, vines, and flowers, that make a perfect picture from every viewpoint, is shown, and on the extreme right a bit of the lagoon in which fleets of lotus and pond lilies are about may be glimpsed. This sheet of water mirrors palaces, wooded islands, and the sculptures that have been placed along its margin in a way never to be forgotten. In the lower picture is an oval basin—an ornamental pool set in the lawn north of the Fine Arts Palace. The Water Sprites placed in the center is as graceful as the curving rim of the breakers, and the Triton Babies on the right as joyful as a song. At the left is the Sun God and Python, which might be said to typify the conflict between material and spiritual. The diminutive size of these adds to the charm of the creations. All are the work of Anna Coleman Ladd and they bear the coveted tablet of prize award.



DEPARTMENTAL CHIEFS OF THE EXPOSITION—CONTINUED

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2 E. H. HOOPER, Assistant Comptroller.

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4 RODMAN ROBESON, Paymaster.

5 JAS. D. O'NEIL, Chief of Department of Concessions

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7 BLYTHE H. HENDERSON, Chief of Department of Transportation Exhibits.

8 O. H. FERNBACH, Secretary of the International Award System.

9 J. J. MCGOVERN, Assistant Director of Athletics.

10 CAPT. EDWARD CARPENTER, U. S. A., Military Aide to the President.

11 COMMANDER C. H. WOODWARD, U. S. N., Naval Aide to the President.

12 CAPT. FRED L. PERRY, U. S. A., Assistant Commandant of the Guard.

13 FRANKLIN MORTON TODD, Historian.



THE SCOUT, CYRUS D. DALLIN, SCULPTOR

A bronze, placed beside the path which borders the Fine Arts lagoon on the south. It is a part of the Fine Arts exhibit of sculpture, which for the first time in exposition history has been given outdoor setting, the result in this instance being an absolutely appropriate placing.



MRS. F. G. SANBORN, President

MRS. PHOEBE A. HEARST, Honorary President.

MRS. GAILLARD STONEY, Secretary.

THE WOMAN'S BOARD

To the general public the visible work of the Woman's Board, during the Exposition period, will be the dispensing of hospitality at the California Building, and in connection with the women of the State, presiding over and conducting the social functions which are a part of the life of expositions. A large section of the State building has been designed for these social purposes and will be open at all times for the care and entertainment of the people—guests of the Hostess State and its citizens. While the preliminary work of the Board has been most useful and brilliantly successful, it is at great gatherings of distinguished people that women by tact, cultivated taste, and courtesy become leaders in the important duties of hospitality.

During the period of the building of the Exposition the Woman's Board has helped mould public opinion, and worked successfully through various agencies, among these by auxiliary branches through the Counties of the State. With the cooperation of other agencies it will assist in the care and guidance of visitors and will be especially helpful to women. The personnel of the Woman's Board is:

Honorary President, Mrs. Hearst; President, Mrs. Sanborn; First Vice President, Mrs. Lovell White; Second Vice President, Mrs. I. Lowenberg; Third Vice President, Mrs. William Hickley Taylor; Fourth

Vice President, Mrs. John F. Merrill; Fifth Vice President, Mrs. Frank L. Brown; Sixth Vice President, Mrs. Ernest S. Simpson; Secretary, Mrs. Gaillard Stoney; Treasurer, Mrs. Philip E. Bowles; Assistant Treasurer, Mrs. Edwin R. Dimond; Auditor, Mrs. Charles W. Slack; other Directors, Mrs. Edson F. Adams, Mrs. Frank B. Anderson, Dr. Mariana Bertola, Mrs. Francis Carolan, Mrs. Aylett R. Cotton, Mrs. Joseph A. Donohoe, Mrs. Joseph D. Grant, Mrs. Reuben B. Hale, Mrs. P. C. Hale, Mrs. I. W. Hellman, Jr., Mrs. C. Edward Holmes, Mrs. John Johns, Mrs. Abbie Krebs, Mrs. Jesse W. Lienthal, Miss Laura McKinstry, Mrs. Robert Oxnard, Mrs. Horace D. Pillsbury, Mrs. George A. Pope, Mrs. Henry T. Scott, Mrs. Laurance I. Scott, Mrs. William T. Sesnon, Mrs. M. C. Sloss, Mrs. William S. Tevis, Mrs. E. C. Wright; Active Associate Directors, Mrs. George B. Sperry, Mrs. Alexander Russell, Mrs. C. S. Stanton, Miss Janet Peck, Mrs. George Hough Perry, Mrs. Mary Austin, Mrs. William Kent, Mrs. William Grant, Mrs. Herbert A. Hoover, Mrs. Minnie Sabin Cooper.

The honorary members include Mrs. Hiram Johnson, wife of the Governor of California; Mrs. James D. Rolph, Jr., wife of the Mayor of San Francisco; Mrs. Franklin Lane, wife of the Secretary of the Interior; Mrs. Julius Kahn, wife of Congressman Kahn, and the wives of all other California representatives.



THE TOWER OF JEWELS AND THE SOUTH GARDEN

As soon as the principal gateway to the Exposition from the city is passed the dominating feature of the architecture, the Tower of Jewels, which rears itself skyward for almost half a thousand feet, is confronted. Before it a great garden 3000 feet in length stretches, flanked on the west by the noble glass domed Horticultural Building and on the right by Festival Hall, a towering, graceful pile standing aloof from the massed exhibit palaces.



THE SOUTH GARDEN AND CALDER'S FOUNTAIN OF ENERGY

This view in the beautiful South Gardens shows A. Stirling Calder's Fountain of Energy on the left, its graceful flashing spray veiling the figures in the basin in silver mist. The fountain typifies Energy, the Victor, Lord of the Isthmian Way, overcoming the barriers which separated the waters of the world. The passing throng is just the ordinary sightseeing assemblage of most of the days of the Exposition. On the right in the picture the main entrance to Festival Hall in its west facade is shown. The Nereid fountain of Arthur Putnam at the east end of the long pools shows its commanding position, and on the extreme right that corner of the Press Building occupied by the rooms of the Press Club can be seen. Many informal sessions of visiting newspaper men from all over the world were held here. The Italian towers above entrances to colonnades surrounding the Court of Flowers occupy the center of this picture.



THE TOWER OF JEWELS ILLUMINATED

All previous lighting schemes were disregarded by the Exposition Illumination Department and the device of indirect or masked lighting was employed. The manifest advantage is the absence of glare and the restfulness and harmony. Added to this is the infinite variety possible in color combinations. This masked system permits at all times the architectural and sculptural beauties of the seven levels of the 435-foot tower to be manifest; it also produces iridescent radiance in the 125,000 swinging jewels which have been applied here. With the white light of the scintillator on Yacht Harbor back of it, and bathed in luminescence from these concealed projectors, the tower becomes a thing of beauty to haunt the memory; in the miraculous colors projected on it during a beam drill which was part of the frequent fireworks displays, or the weekly color illumination, it took hold on the imagination like a fairy tale, and when this happened in combination with some of the many pageants given in the Court of the Universe just north of the tower the effect was one never to be forgotten.



THE PALACE OF HORTICULTURE

This palace, Moorish in design, said to resemble architecturally the Mosque of Sultan Ahmed I, has marvelous enrichment of wreaths, garlands, and vases of flowers in graceful simulation of the displays the palace contains. The great glass dome, 186 feet in height and 152 feet in diameter, is admirably adapted to the growth of tropical fruits, vines, palms, and flowers from many lands assembled here. In surrounding corner spaces left by this "squaring the circle" are miniature gardens, one a Japanese arrangement of pools with tiny bridges and flowery approaches; one a demonstration garden of the Exposition Landscape Department. This has been a glory of bloom from the beginning; orchids, first; then a collection of lilies, including pond lilies of many sorts blooming in the basin, and following the lilies a rare assortment of bulb begonias almost as splendid as the orchids. In the bay which extends from the dome to Administration Avenue, some 300 feet in length, State and individual exhibits and utilitarian displays are placed.



FESTIVAL HALL

This beautiful temple of the muses is located at the east end of the South Gardens, the west entrance being shown in the picture. Architecturally it resembles the Theater Beaux Arts in Paris, with seating capacity in the main auditorium for 4000 people. The great organ, one of four largest in America, which has been installed here and on which daily recitals are played by world-famous masters of this mightiest of instruments, has 110 speaking stops and some 7000 pipes. Illumination is by means of searchlights in a pit centrally located and covered with screens, or projectors, of ground glass, producing an effect of mellow, softened radiance. To offset any possibility of monotony, richly ornamented globes of light are suspended at intervals below the balconies. Morning, noon, and night Festival Hall is thronged for concerts, recitals, dance revues, conventions, and assemblies.



VIEW IN THE GREAT SOUTH GARDENS

The area covered by these gardens is about 1200 by 700 feet. The picture shows the rich detail of flower cases, and the balustrade, both being of the imitation Travertine construction material used throughout the Exposition. The outlook is to the northeast across one of the long pools, showing Italian towers that stand sentinel at the entrance to the Court of Flowers. The flower beds, at this time, were masses of pansies of infinite color variety in an entanglement which made the pattern like a rich rug of Persian weave, velvety soft and pleasing. Donald McLaren, Acting Chief of the Landscape Department, contrived a changing scheme for these beds of bloom by which, early in the Winter of 1911, along with the 200,000 little pansy plants twice as many bulbs—most of them from Holland—narcissus, daffodils, and tulips—were set. These matured quickly, so that for weeks after the Exposition opened on February 20 the pattern was in glorious yellow, as befitting the Golden State in its greatest jubilee. While this carnival contained the pansies were coming into their own, and the bulbs were removed overnight, revealing the pansy tapestry, which, by the time it began to lose luster, was superseded by a planting of rich red begonias.



PANORAMIC VIEW OF THE MAIN EXHIBIT PALACES—NIGHT ILLUMINATION OF TOWER OF JEWELS AND MAIN GROUP OF PALACES

The upper panorama shows the Fountain of Energy in the flower-bordered pool in the center of the South Gardens opposite the main entrance at Scott Street, the Tower of Jewels being equally distant from it on the north. The temporary staging often in requisition and the dense crowds often assembled for special occasions are to be seen. The lower picture showing the gardens at night was taken outside the floral wall which forms the south boundary. A battery of forty-eight searchlights located on the marine front of the Exposition, together with hundreds of concealed projectors, constitute the main source of night light, but countless ares with diffusing globes are used in clusters or single on ornamental standards, and powerful gas lamps in pyramid arrangement are set high above the avenues and inclosed by banners bearing designs of heraldry. Several times each week beam drills showing marvelously beautiful color combinations are given on the scintillator and at other times color illumination of the tower showing it green, orange, blue, red, or amethyst, reveal in new splendors the 145,000 jewels, the sculptural enrichment, and the architectural harmony of this tower which reaches a height of 435 feet, covering at its base an exact acre of ground.



THE SOUTH GARDENS FROM THE PALACE OF HORTICULTURE

In reality the beautiful forecourt of the Exposition, this space laid out like a formal French garden, has a rounded central pool in which A. Stirling Calder's Fountain of Energy is set, and to east and west of it long pools that mirror the surrounding palaces. Graceful fountains, the Mermaid, by Arthur Putnam—have place at the ends of these pools close to the Palace of Horticulture and Festival Hall. Surrounding the pools are beds of low blooming flowers that resemble rich tapestry, and these are protected by ornamental balustrades with urns of flowers profusely used. Stretches of velvet lawn form an outer border to this wonder garden, which is even more beautiful under the floods of night light than by day and which should by all means be viewed from the heights, either of the Presidio, Sausalito, or the Marin hills.



THE FOUNTAIN OF ENERGY, A. STIRLING CALDER, SCULPTOR

This fountain is placed in the central circular pool of the South Gardens. The globe, some twenty-two feet in diameter, forms the pedestal. A vertical zone of writhing figures in relief ascends the sphere to the base of the Victor. Across the upper portions of the sphere stretch slumberous Titans representing the hemispheres East and West—a cat-woman symbolizing eastern civilization and a bull-man typical of the rude vigor of western. Above them a frieze of flying fish spouts sheets of water in a descending curve. Surmounting the globe, Energy, the Victor, is symbolized by the figure of a nude youth on a spirited charger, with his outspread hands and extended arms holding back the barriers. Above him winged figures—Valor and Fame—bear a wreath and herald the achievement. The effect of this dominant figure above the globe wreathed in spray is one of beauty and freedom. The night lights greatly enhance this concept of the triumph of energy.



THE AVENUE OF PALMS

This broad avenue running east and west has double rows on each side of date and fan palms spaced alternately. At the base passion flowers were planted and have been permitted to over-run the palm leaves, festooning and embroidering them in myriads of star-shaped blooms of white, purple, and rose pink. In crotches of old leaves nasturtiums and other blossoming vines find nourishment so that a flower-tapestry has woven itself around the stems of the palms. North of this charming parade are four exhibit palaces of the main group. Varied Industries in the foreground, next to it the Italian towers over entrances to colonnades surrounding the Court of Flowers, and beyond, the great Tower of Jewels, which is directly opposite the main entrance at Scott Street, is seen. The towers at entrance to the Court of Palms show faintly, as well as the south facades of the Palaces of Liberal Arts and Education. A glimpse of the Palace of Horticulture south of the avenue is seen on the left.



THE AVENUE OF PROGRESS, PALACES OF VARIED INDUSTRIES AND MINES UPON THE LEFT,
MACHINERY ON THE RIGHT

Looking north to the bay from the Fillmore Street entrance, this thoroughfare has the great Palace of Machinery on the right, and on the left or west side the Palaces of Varied Industries and Mines and Metallurgy are seen. The Palace of Machinery is one of the largest buildings under one roof ever constructed. It covers approximately eight acres, and within it the only indoor flight ever made in an aeroplane was successfully made by Lincoln Beachey before exhibits were installed. Three central naves are 972 feet in length, the transverse naves being 372 feet long. The classic lines of the buildings are relieved by the arrangement of evergreen trees, firs, pines, cedars, and the rare weeping spruce of Siskiyou having been used against the buildings, while magnificent dragon palms are planted close to the avenue.



ADMINISTRATION AVENUE, SHOWING PALACES OF EDUCATION AND FOOD PRODUCTS UPON THE RIGHT

The west facade of these palaces is shown. Each has a great half-dome of entrance, with fountain and appropriate sculpture. The radial ceiling coffers here afford one of the richest examples of the Exposition color harmonies of reds and blues and russets. Against the buildings evergreens, eucalyptus, acacias, and pleasing arrangements of shrubbery are set, and bordering the avenue are forest trees, transplanted from the Presidio. The path which follows the Lagoon and leads to the Fine Arts Palace is seen on the left, and the Old Mission bell towers of the California Host Building are visible in the distance. The color scheme as carried out in bunting and streamers may be seen at its best along this avenue, lagoon, wooded islands, and the Palace of Fine Arts to the west contributing to a picture that is perfect from any viewpoint.



ADMINISTRATION AVENUE

Administration Avenue, leading from the Baker Street entrance to the California Host Building, is a main thoroughfare between the west facade of Horticulture and the main group, and the area laid out like a spread fan which is occupied by Fine Arts, State and foreign sites, and the race track. To the left in the picture the north end of the Palace of Fine Arts and encircling colonnades, with a glimpse of the Lagoon, may be seen, with the dome of the Netherlands Pavilion directly to the west. In the center one of the Exposition's four fire houses is seen, and at the end of the avenue the towers of the California Building. The famous Oregon flagstaff that stands 212 feet above and 22 feet below ground, being a single Oregon fir log contributed, with its 34-foot flag, by the City of Astoria as its part in Oregon's participation in this celebration looms up in the distance. The gold star which tips it measures 12 feet from tip to tip.



THE ESPLANADE

One of the most beautiful of the Exposition promenades is the wide Esplanade paralleling the bay shore and the Marina from the Avenue of Progress to the Massachusetts Building. The great Column of Progress which supports Herman MacNeil's Adventurous Bowman is seen in the center. This is located directly north from the Scott Street entrance and is "erected to all the birdmen who have made the conquest of the air possible." The display section in which is placed the combined exhibit of fifty-eight California counties is seen on the left. Beside it is the entrance to the Forbidden Garden in the forecourt of the Host Building, which is a replica plot for plot and plant for plant of the ancient garden, which dates from days of the Padres of the Santa Barbara Mission, into which no Eve may enter, the only exceptions to this rule having been made for Mrs. William McKinley and Lady Franklin. The decorative little kiosks placed at intervals along main avenues are sales booths for souvenirs and refreshments.



REPRESENTATIVE GROUPS AT EARLY EXPOSITION CEREMONIES

In pre-Exposition days ground-breaking ceremonies were a most interesting feature, for a friendly rivalry was maintained as to which should be most picturesque. The upper picture on the left shows a group of Swedish young men and maidens in native costume whose singing added much to the general joy of this occasion. The upper right shows the flagstaff wreathed with "leis" on which the Island colors are just being hoisted at ground-breaking ceremonies for the Hawaiian Pavillion. The guests as well as participants all wore these wreaths, made of paper or of natural flowers, which are always a feature in Hawaiian festivities. The lower left shows the enthusiastic reception of Commissioner Ernesto Nathan's speech at the Italian Pavillion ground-breaking. On the lower right the flag-raising on the site of the Chinese pavilion, with little maids in native costume taking part enthusiastically, as they seem free to do under customs prevailing in the new Chinese Republic.



PANORAMIC SCENES AT THE EXPOSITION

1. The Marina, showing a portion of the Esplanade, with the multitude which invariably awaited the start of the famous aviator, "Art" Smith, whose record for spirals included thirty-two complete loops. Safety fireworks of his own devising outlined his gyrations in smoke wreaths by day and a trail of fire in night flights. 2. A group of financiers during the bankers' convention, a favorite way of procuring a souvenir with personal interest, the photograph being made by the official photographer. On this occasion, an adjourned session, for the purpose of enjoying the Exposition, these care-full people yielded themselves completely to the careless influence of the Exposition. 3. Panorama looking from the Cuban Pavilion, showing the Japanese Pavilion, which is in reality an assemblage of native buildings brought from the Flowery Kingdom, and with them came Japanese workmen who reconstructed the picturesque structures, the landscape effects being achieved with stones, sands, shrubbery, and stone decorations sent from a temple garden there. The Swedish Pavilion and others on the Avenue of Nations are shown, and dimly in the background Fine Arts Holunda and the exhibit palaces. The Inside Inn and Guatemala Pavilion are seen on the left in the picture.



THREE OF THE COURTS OF THE EXPOSITION

1. The Court of Abundance, with flowery plants and orange trees, and with statuary symbolizing the progress of man is one of the most attractive courts at the Exposition. The photograph was taken upon Raisin Day observed to extend the fame of the California raisin. 2. The Court of the Universe is the principal central court at the Exposition, having the greatest number of architectural and floral features. 3. The Court of the Four Seasons has many symbolic features illustrating the divisions of time.



THE ARCH OF THE SETTING SUN

The Arch of the Setting Sun in addition to the great group which crowns it, is ornamented on a level with the spring of the arch with figures of the Angel of Peace by Leo Lentelli, two on each side. Below them and between the columns on which they rest are relief medallions by Bufano and Calder. At the level of descent into the sunken garden are groups by Paul Manship. Rhododendrons in a variety of colors fill the garden beds surrounding the fountain of the Setting Sun.



ARCH OF THE RISING SUN

The Arch of the Rising Sun is a beautiful architectural achievement, with characteristic Oriental features, situated at the eastern end of the Court of the Universe, which is especially rich in allegorical groups and figures. It is surmounted by the magnificent emblematic group of sculpture, "The Nations of the East."



THE COURT OF PALMS

Looking north from the Avenue of Palms across the Court of Palms one sees the garden in the Court of the Four Seasons. This perfect birdseye view of this most beautiful of the lesser courts shows Fraser's End of the Trail in the foreground, the flower-bordered paths, the mirror pool, and beyond it the bubbling well circle. The frieze above the columns shows the color harmony. Dense old cypress trees are set beside the columns at entrances. Gorgeous masses of calceolarias form an outer border for the colonnades, and the sunken pools are set in a frame of blooms in rich variety of colors. Palms, and numbers of rare shrubs are to be found here, many of them selected for their fragrance.



SCENE IN THE YACHT HARBOR, EXPOSITION WATERFRONT

The throng that lined the shores to watch the water parade sweep in double line along the bay in the sunlight of a perfect day when the "Landing of Columbus" took place was most enthusiastic, and in addition to these, everything that could float in the waters supported its human freight of participants or spectators. The athletic societies and fraternal orders took prominent part and occupied all manner of fancy floats. In the lead were the Red Men, a riotous lot of joyful savages who arranged themselves in a reception line. The Nina, the Pinta, and the flagship of that fleet—the Santa Maria—were last in line. The yacht harbor proved a favorite rendezvous for water craft throughout the period of the Exposition.



FOUNTAIN OF CERES, COURT OF FOUR SEASONS

The Fountain of Ceres, which seems to symbolize the graciousness and beauty as well as the bounty of Nature, is the work of Evelyn Beatrice Longman of New York. The procession of figures that forms the frieze is particularly pleasing in the airy grace and swing that animates it. The fountain occupies a position in the center of the extension that leads from the Court of the Four Seasons to the Marina, the Palace of Food Products being to the right and the Palace of Agriculture to the left in the picture. Above the entrances to these colonnades the great group, *Feast of Sacrifice*, by Jaegers is seen. The landscape effects include velvet borders of ground pine around plots of grass or of flowers, some old Irish yews probably as old as the City of San Francisco, and some "blue gums" of unusual beauty. Above the half dome to the south of the court the *Harvest* group is placed, and the exquisite figures of *Rain* with outstretched arm holding a shell and *Sunshine* shaded with a palm frond are set on the top of columns that flank the entrance, all being creations of Albert Jaegers, sculptor.



LOOKING FROM THE COURT OF FOUR SEASONS TOWARDS THE SCINTILLATOR

The Fountain of Ceres is seen against the background made by beams from the scintillator, and in the mirror pool of the foreground fountain, fan rays, colonnades, hammered lights, and shrubbery appear. This circular pool is in the center of the Court of the Four Seasons. In these night effects a pleasant even-glow is maintained, the walls and every detail of enrichment being brought out with startling distinctness, leaves and their shadows in the groups of acacias set close to the buildings here, and even the fretwork of the cornices being clearly seen. The sculptures were seldom seen to such good advantage by daylight, even though sunlit bay and blue sky united to form a background for vista view.



THE COURT OF PALMS

THE COURT OF FLOWERS

The outlook across the Court of Palms in the upper picture is taken from the entrance to the Court of the Four Seasons, the dome and pylons of the Palace of Horticulture seen in the distance. The borders are thickly massed by low flowers and the effect is rich and splendid. The frieze of fruits is colored in dull russets, reds, gold, and green and paneled by caryatides by John Bateman, sculptor. In the lunette over the entrance to the Palace of Liberal Arts, on the left in the picture, Charles Holloway's mural, the Pursuit of Pleasure, is placed. Facing it across the court is Childe Hassam's Fruit and Flowers above the Palace of Education doorway. In the lower picture, the Court of Flowers, the camera was directed toward Festival Hall, the great dome of which is seen in the distance. Edgar Walter's fountain, Beauty and the Beast, occupies the center of this court. Orange trees that were laden with fruit and flowers both at the same time are set close to columns. The flower plots are of a splendor appropriate to a Court of Flowers. From niches of the gallery above the colonnades Calder's Slave Girl bows beneath the weight of her chains of flowers.



NIGHT SCENE ON THE MARINA

The north facade of each of four palaces—Food Products, Agriculture, Transportation, and Mines and Metallurgy—fronting on the Esplanade is identical with the two pictured in this night scene on the Marina. The rich and intricate ornamentation surrounding the niches above doorways, which contain sculptured figures of the Conquistador and the Pirate, bathed in silver radiance from the scintillator, the velvet lawn with border of low shrubs stretching away to the low parapet with light standards at intervals, the rippled expanse of bay, with dim shores beyond jeweled with lights, combine to make a picture of remarkable beauty. The fireworks displays and scintillator drill given from the Yacht Harbor are seen to advantage from all points on this mile-long pleasure. The night flights of aviators which thrill the crowds begin and end here.



THE COURT OF ABUNDANCE AND THE ORGAN TOWER

This court, designed by Louis Christian Mullgardt, is the real home place of the Exposition, gatherings great and small, formal and informal, being held here from choice. The sculptures by Chester Beach used in embellishment show mankind in ascending stages of civilization. The lacy, sea-foam effect is enhanced by figures of water sprites created by Leo Lentelli, on columns flanking the tower. A long basin in the center of the court contains Robert L. Aitken's Fountain of the Earth, and around the rim at intervals serpent standards support receptacles from which gas torches flare. At the four corners of the court, beneath the colonnades, Branwyn's marvelous murals representing the elements are placed. Italian cypresses are trained against columns, orange trees bearing both fruit and bloom form an outer border to the rich flower borders. The palaces surrounding the court are Varied Industries, Mines and Metallurgy, Transportation, and Manufactures.



THE FOUNTAIN OF THE EARTH, ROBERT I. AITKEN

This dramatic conception, which its creator has called the Fountain of the Earth, is set in the Court of Abundance. Mr. Aitken in describing the composition says: "Leading up to the main structure is a group of ten crouched figures, those on the left suggesting the dawn of life, those on the right the fullness and the end of existence, with a symbolized Destiny in the shape of two enormous arms and hands, giving life with the one and taking it with the other. The four panels in pierced relief symbolizing life and the motives controlling humanity, which surround the base of the great globe, are separated by colossal Hermes with out-flung arms grasping reptiles suggestive of earliest forms of earth life from the mouths of which streams of water are thrown over the globe. Steam clouds shroud it by night.



THE TOWER IN THE COURT OF ABUNDANCE, AND SCULPTURES DECORATING IT

The entrance arch beneath the tower is flanked by columns supported by water sprites, created by Leo Lentelli, sculptor, a like figure being set at the top of the column. The Travertine throughout this court carries fretted designs that produce an indescribably light, lacy, sea-foam effect to which these bewitching figures add most appropriate embellishment. An enlarged view of the Sprite is placed to the left, and one of the Chester Beach groups seen in the central niche of the tower is shown on the right.



FESTIVAL HALL AND THE ITALIAN TOWERS ILLUMINATED

Festival Hall under the night lights is exceedingly beautiful. A soft glow from the inside light shone through the great fan windows throwing the sculptures into relief, and every detail is mirrored in the long pool adjacent. The picture, taken from a point near the Scott Street entrance, shows also the Italian towers at entrance to the Court of Flowers, with Carl Gruppe's dainty figure of the Fairy most effectively seen against the background of the night. Flowers, fountains, evergreen trees, flower borders, and palms all contribute to the perfect picture which is presented nightly to the gaze of throngs that gather for concerts, recitals, and other affairs given in Festival Hall. Echoes from the great organ in Festival Hall reach many who love to loiter without.



THE NATIONS OF THE EAST, A. STIRLING CALDER, LEO LENTELLI, FREDERICK G. R. ROTH, SCULPTORS

This group crowns the Arch of the Rising Sun. It is the work in collaboration of A. Stirling Calder, who modeled the pedestrian figures; Leo Lentelli, who modeled the mounted horseman, and Frederick G. R. Roth, who modeled the huge elephant in the center of the group and the camels. From left to right the figures are: Arab warrior, negro servitor bearing baskets of fruit, camel and rider, Falconer, elephant with howdah containing a figure embodying the spirit of the East and attended by Oriental mystics representing India, Buddhist lama bearing emblems of authority, camel and rider (Mahometan), negro servitor, Mongolian warrior. The lines from the "Light of Asia," epitomizing the spirit of the East, are inscribed on the arch beneath the group: "Unto Nirvana, He is one with Life, yet Lives not—He is blest ceasing to be—Om Mami Padmi Om—The dewdrop slips into the shining sea."



THE NATIONS OF THE WEST, A. STIRLING CALDER, LEO LENTELLI, FREDERICK G. R. ROTH, SCULPTORS

This group crowns the Arch of the Setting Sun and is the work of A. Stirling Calder, who modeled the imaginative figures of the Mother of Tomorrow, Enterprise, and Hopes of the Future. Messrs. Leo Lentelli and Frederick G. R. Roth collaborated, the former producing the four horsemen and one pedestrian—the Squaw—and the latter the oxen, wagon, and three pedestrians. From left to right the figures are: French trapper, Alaskan, Latin-American, the German, the Hopes of the Future, represented by two boys on the wagon, Enterprise, the Mother of Tomorrow, the Italian, Anglo-American, Squaw and American Indian. The types selected were of those colonizing nations that have at one time or place left their stamp on our country. The following lines from Emerson's "The Young American" are inscribed on the arch beneath the group: "There is a sublime and friendly destiny by which the human race is guided—the race never dying, the individual never spared—to results affecting masses and ages."



THE END OF THE TRAIL, JAMES EARL FRASER, SCULPTOR

Near the west end of the Avenue of Palms and directly in front of the Court of Palms this equestrian figure, the End of the Trail, is placed. The drooping, storm-beaten figure of the Indian on the spent pony symbolizes the end of the race which was once a mighty people. The sorrowful story is so simply told it grips and haunts the beholder. Chief American-Big-Tree, a tall and stately young full blooded Iroquois Indian now at the Exposition, was the model who posed for the sculpture. For six months in 1913 American-Big-Tree posed for Fraser in the latter's New York studio. Until he saw it at the Exposition the Indian had no idea of the destined setting for the group.



THE PIONEER, SOLON BORGLUM, SCULPTOR

The Pioneer, an equestrian figure fronting the Avenue of Palms at the entrance to the Court of Flowers, is the work of Solon Borglum. It portrays an old man, axe and rifle in hand, nursing on past days of hardship, when these implements and the log hut and stockade dimly indicated on the buffalo robe which forms his saddle housing, were his aids in the subjugation of the wilderness.

Solon Borglum, Danish sculptor, born in Ogden, Utah, 1868, studied in Cincinnati and later in Paris and is now a resident of New York.



THE ESPLANADE

This view of the Esplanade shows several of the State buildings, with the dome of the Massachusetts Building in the distance. New York, the Empire State, is resplendent with one of the finest edifices upon this popular thoroughfare, which is seen at the right. The Pennsylvania Building is the first beyond, with its pillared center, designed to admit of large numbers of people seeing the Liberty Bell in the shortest possible time. Further on upon both sides are many of the fine State buildings which have added greatly to the variety of attractions at the Exposition. The gardens surrounding the State buildings form flower borders for the avenue, differing from each other. The shrubs clipped to shape and the urns of flowers of the New York State gardens are formal in effect. The Netherlands gardens, almost directly opposite, have close masses of crimson dahlias that form a rich border. Pennsylvania has parterres that are a colorful riot of blooms. A ribbon of Roman stripes formed of gladioli of different colors beautified still another building, all combining to produce a beautiful effect.



NIGHT ILLUMINATION OF EXHIBIT PALACES

In the lighting scheme of the Exposition searchlights play an unusual part, several hundred of these being operated from concealed sources, some from the floral wall that forms the south boundary of the gardens, others from roofs of buildings. The Tower, with its thousands of swinging jewels, is the focus. Fan rays from the scintillator on the Yacht Harbor some half mile to the south, especially on the nights when the color screens are used, are as splendid as the Aurora Borealis of Arctic night. Everywhere this indirect lighting prevails. Arc lights in aisles between courts are encased in shells. Colonnades have lamps set in the flutes back of columns. Pyramid lights along avenues have banners, and in the gardens ground glass globes screen the clustered lights and single lamps. In the Court of the Universe the nitrogen lamps are set inside glass columns 35 feet in height and 3 feet or more in diameter. The dome of the Palace of Horticulture is illuminated from within the palace by a battery of powerful projectors, these being operated through colored screens, and in Festival Hall lights set in a pit below the floor in the center of the building shine through sand-blasted glass which produce an effect of mellow moonlight altogether wonderful, indescribably beautiful, and most appropriate as a musical setting.



THE COURT OF THE UNIVERSE FROM THE TOWER OF JEWELS

Grand and beautiful vistas may be seen from the Tower of Jewels. This picture shows the main central court from the tower. The fountains with their silvery spray, and rhododendrons in full bloom, make an entrancing picture. In the view is shown Sousa's Band giving one of its daily concerts in the band stand beyond the sunken garden. At anchor in the San Francisco Bay may be seen three of the battleships of the United States Navy, the Oregon, "the bull dog of the navy," being in the center. Hundreds of people daily visit this battleship, which is famed for its record-breaking run around Cape Horn.



ITALIAN TOWERS, ILLUMINATED



MULGARDT'S TOWER, ILLUMINATED

The Court of Abundance at night, with the serpents' heads emitting fire, and the hidden lights on Mullgardt's tower wreathed in clouds of steam, makes a picture long to be remembered. This wonderful tower, illuminated, has no air of mystery about it, and seems to portray the mysticism of the Far East. The Italian towers, illuminated with the hidden lights and by the searchlights loom up at night with striking effect. The illumination by set colors, greens, reds, purples, etc., give an endless variety of effects in the illumination of these towers.



SCENES ABOUT THE FINE ARTS PALACE

Architect, landscape artist, light wizard, and the director of the department by co-operating in the arrangement have wrought a marvel of loveliness in and about the Fine Arts Palace. It is curved in shape, the semi-circle being some 135 feet in length, its arms embracing the lagoon with the rotunda between. The panels in the center shows the rich arrangement of trees and flowers. Feathery eucalyptus show against the columns and masses of low growing shrubs and flowers are set in front of them, with a hedge of roses rimming the path. As a setting for sculpture it is unrivaled. The panel on the right contains Anna Coleman Ladd's fountain, Wind and Spray, set in the edge of the lagoon close to the path. It bears the coveted little gold tablet of award by the International Jury. The view on the left shows a flower box and the details of the rich ornamentation. By daylight or night light, when by decree of the wizard an effect of moonlight prevails, this is one of the beauty spots of the Exposition.



CLOISTERS SURROUNDING COURTS AT THE EXPOSITION

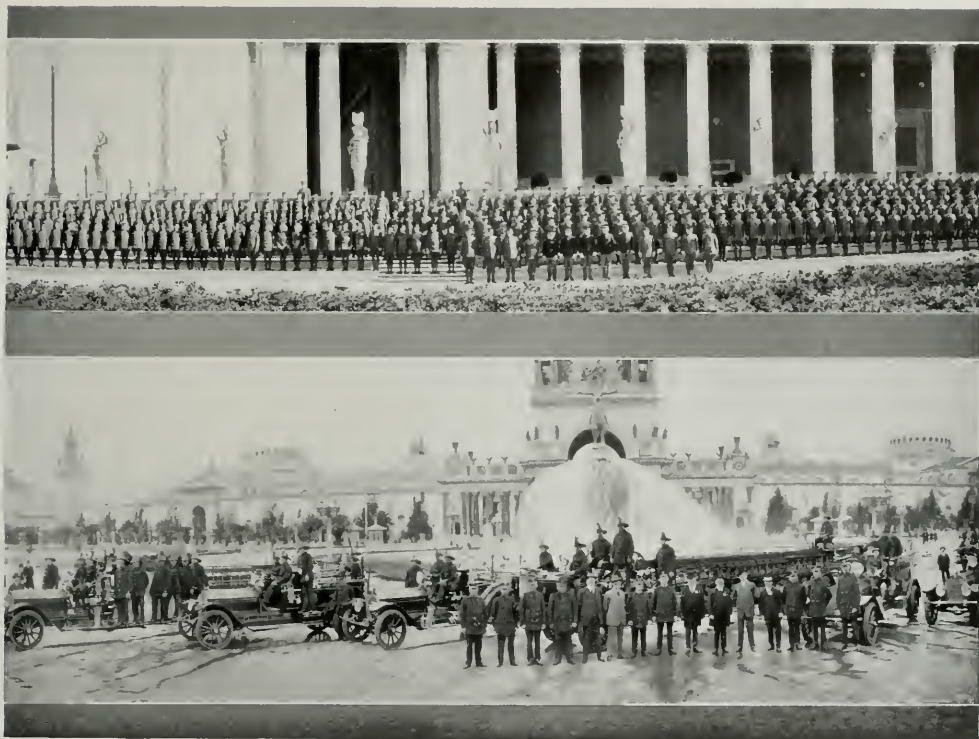
The spacious colonnades that surround all courts, connecting the palaces, are in every way restful and delightful. The rich, mellow, old ivory effect of the imitation Travertine marble of which palaces are constructed shows nowhere better than in these shaded walls and fluted columns with acanthus tops, as shown in the vista on the right. Lights concealed in bowls sunk in the flutes, and cloister lamps in Exposition russets, reds and blue suspended by heavy chains, supply the light. The picture on the left shows a colonnade of the Court of Abundance, with one of the Brangwyn murals dimly visible on the end wall. The ceiling coffer are deep blue.



CORTEZ, BY CHARLES NIEHAUS, SCULPTOR

PIZARRO, BY CHARLES CAREY RUMSEY, SCULPTOR

"Cortez, Hernando—1485-1517," is the way it appears in the encyclopedia. He seems to have been to the Pacific Coast what Columbus was to the Atlantic; and Pizarro's picturesque, reckless, and intrepid expedition taken at about the same time—1526—was of such daring that the selection of these two as subjects for the sculptures to have places of honor flanking the triumphal arch beneath the Tower of Jewels seems most appropriate. Cortez set out with 11 ships, 400 European adventurers, 200 natives, 36 horses, and 11 guns just twenty years after the great adventurer had set up the flag of New Spain in the Western Hemisphere. The hardships encountered in reaching and founding Vera Cruz were appalling. The deeds of Cortez in Mexico inspired Pizarro, who set out with a party numbering only 168 to discover whether the tales of treasure and of the existence of a civilized people in the Andes were true. Disaster pursued the expedition up to the time of his death in 1533, but he blazed the trail civilization has followed.



GROUP OF THE EXPOSITION GUARDS

THE FIRE DEPARTMENT OF THE EXPOSITION

The efficient company of guards has charge of the policing of the grounds and guarding the exhibits. In their neat uniforms they make an excellent showing. The Exposition is well taken care of against loss by fire by a very up-to-date fire department. Three stations are placed about the grounds, all being equipped with motor-driven vehicles.



THE PALACE OF AGRICULTURE

The north facade of the palace is shown and part of the colonnades that inclose it on the west. The exhibits here include not only agricultural products from all over the earth in bewildering variety and novel form, but in connection with the product the agricultural machinery which has revolutionized the agricultural industry. Gas traction engines, grade levelers, water elevators for irrigation, stump pullers, combined harvesters and threshers, farm lighting machinery, and grain cleaning devices abound. Every modern improvement over the pioneer equipment of ax, plow, and hoe is exhibited. Viewed in connection with the products, such as Iowa's River of Corn, Oregon's "186 varieties grown on one farm," the display of grains from China, and a great number of other wonderful exhibits, the back-to-the-land movement acquires a powerful impetus.



INTERIOR OF THE PALACE OF AGRICULTURE

The Palace of Agriculture contains many of the most elaborate exhibits at the Exposition. Most beautiful and interesting is the exquisite setting occupying the center of the two main aisles, representing a typical American farm, in four seasons, so arranged that the spectator sees but one season at a time. The palace has wonderful exhibits of farm products, modern farm machinery, and many scientific appliances for producing the greatest crops from Mother Earth. As agriculture advances so does the civilization of man, and here are shown many exhibits that entice one to forsake the city for the country life.



THE INTERNATIONAL HARVESTER COMPANY OF AMERICA

This thirty-six first prize international harvester exhibit in the Palace of Agriculture epitomizes "the earthly hopes men set their hearts upon," because from the gold medal model farm centerpiece radiate related exhibits that cover pretty nearly every source of our national agricultural wealth. A model grand prize Noga tractor for use on the farm is designed to draw the plows in Springtime, harvest the crops in Summer, fill the silo in Autumn, while a miniature International motor truck delivers the surplus product at market points. An International engine furnishes power to develop light for house and barn, pump water, operate cream separator, churn and washing machine, grind feed, saw wood, and turn a grindstone. The evolution of the combined harvester from its early beginning, in the scythe and cradle that were in use within the memory of this generation is shown, step by step, or rather implemented by implement. The McCormick reaper, so revolutionary in its time, shows as a puny contrivance in comparison with the great combined machine that moves in majesty across the empire embraced in a modern wheat field. Besides these great labor-saving machines all classes of agricultural devices are shown.

PUBLISHER'S NOTE. The exhibits appearing in these pages are selected impartially from thousands, all meritorious. They are shown without other consideration than that the reader should have a fair impression of the character and immensity of the collection of exhibits at this Exposition. It would be impossible to illustrate all notable exhibits in a popular work of this character.



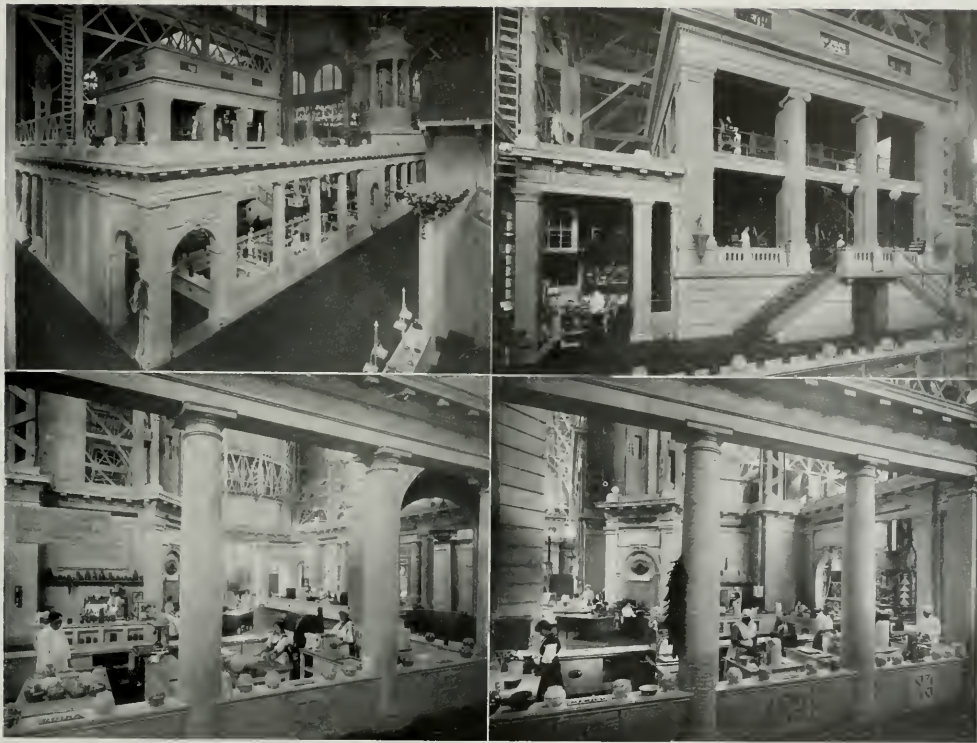
PALACE OF FOOD PRODUCTS

The picture shows the west facade of this palace upon Administration Avenue. In the niches Charles R. Harley's Triumph of the Fields is placed, and the half dome of Vigor has Earl Cummings's beautiful figure, Vigor, above the columns. Exhibits in this palace are a delight to visitors, for in many instances they are working models that distribute the output—canneries, breweries, bakeries, teas, coffees, chocolates, gelatine exhibits resembling beds of gay flowers, and a most unique candy market, all busily engaged in demonstrating the worth of their wares. The Chinese hooth serve regular luncheons of Chinese viands. The combined wineries exhibit is of great beauty. The Sperry Flour exhibit has a cook from every nation that uses its product to demonstrate the preparations in which it is used. Heinz's 37 Varieties make a remarkable showing, and in the Japanese space a variety of products that are novelties are shown.



A VIEW IN THE PALACE OF FOOD PRODUCTS

The baker, the confectioner, the miller, the housewife, the teacher of domestic science will find in this palace specimens of everything mankind eats, how it is converted from the raw product into food, and how to get most out of the raw article. On national fete days natives in costume will serve bread and pastries cooked in native style: Moon cakes and chow by Chinese maidens; Sac-kwashi cakes by Japanese girls; kalatsch by Russian maids; German zweiback; vandrömmle from Sweden. Students of the "high cost of living" will find information on every sort and kind of food product. Among the practical exhibits displayed are: A flour mill, turning out ninety barrels of flour a day, a huge baker's oven in constant operation, a food products laboratory conducted by the government, Uncle Sam's idea of what a model kitchen should be and how it should be run to get the best and most economical results.



EXHIBITS OF THE SPERRY FLOUR COMPANY

1. This company has complete modern flouring mills in operation showing the process so that all can see and understand how wheat is turned into flour—the finest of all products from cereals. 2. The upper pictures show the booth in which the mills are operating. The lower views show the demonstration kitchens, where in addition to displays of products and processes there is a chain of tiny kitchens in which cooks from many nations, in costume, are at work demonstrating some special preparation of their home foods, in which Sperry products are chief ingredients. Corn pone, muffins, and Virginia cornbread may be sampled. The Russian cook offers Perosky meat rolls, aladdi, vareniki, perhaly habka, and kasha. The Scandinavian cooks, in gay apparel, offer among other things ohlands brod, mannagyns kaka, hakelser, and braun pipparkakor. The French offering is doughnuts and croissants, and among others are the Chinese fried seed cakes, Hindu pakauri as made by a native of India, Hebrew noodle pudding, Japanese tea cakes and Mexican enchiladas will be found. Besides watching in every instance how it is done, the visitor may carry away printed directions.



THE WALTER BAKER & CO. EXHIBIT

The house of Walter Baker & Co., Ltd., dates back to 1765, when the first mill was built on the Dorchester side of the Neponset River, at a point long known as Milton Lower Mills, now a suburb of Boston, Mass. Fifteen years later the plant came into possession of Dr. James Baker, and from this beginning the world-famous manufacturing establishment has developed, passing from the founder to Edmund Baker, his son, and in turn to Walter Baker, his grandson, after whose death it passed into the control of Henry L. Pierce, until its incorporation under Massachusetts laws in 1895. On the spot where the industry had its beginning more than a century and a quarter ago the business has continued and attained its present proportions. The little wooden mill has developed into six mills, on the Dorchester and Milton sides of the river, that comprise eleven and a half acres of floor space. The exhibit in the Palace of Food Products is arranged in a white and gold building two stories in height, with adjacent garden where guests are served with chocolate. It is one of the finest structures for exhibit purposes at the Exposition. The story of the product from seed time, through harvest, to the ultimate consumer is told and its purity shown.



EXHIBIT OF THE HEINZ'S "57" VARIETIES

This exhibit in the Palace of Food Products illustrates the growth of a great industry which had its beginning in 1869 when Henry J. Heinz, with a plot of cultivated horseradish less than an acre in extent, founded the enterprise of which he is still the head and which employs regularly about 5000 people, the number running up to about 45,000 at harvest time. Some 30,000 acres of farm and orchard land owned or controlled by the company supply the fruit and vegetables in fresh condition. Fourteen branch factories, located in seven States, have been established for convenience—a wonderful achievement in one lifetime. The pyramid of the products erected at a central location has the cabalistic "57" conspicuous above it, and the procession of the fifty-seven in the order of their adoption in front of the motion picture theater is a center of never flagging interest. Within the theater films are shown of employees at work and at play, telling the wonderful story of development. Social service is shown to reach the highest point of perfection, for in addition to rest, recreation, and class rooms every facility is provided to encourage men and women to work to solve their own problems, select their own courses of study and development, and to find joy in every hour of life.



THE PALACE OF TRANSPORTATION

The north facade of the palace is shown. The beautiful ornamentation over the doorways affords a fine example of the color harmony of the Exposition. The design, copied from the architectural adaptation of the silversmith's art prevalent at one time in Spain, worked out in the pastel shades is most effective. The exhibits in this palace include every known method of transportation. About one-third of the floor space is filled with automobile displays, which include a Ford assembling plant that turns out machines at the rate of one each hour. Appurtenances, equipment, and furnishings are so arranged they make a border for the display space and relief maps and panoramas of scenes along the roadways form a fascinating background. An annex constructed for the overflow from this exhibit with an equal floor area contains motor trucks. Many locomotives and up-to-date railway coaches are installed by different railways and builders. Aeroplanes, dirigibles, ocean craft, dump wagons, whale boats from Alaska, pleasure craft, and equipment of all classes are so placed that the expert might quickly investigate his specialty and the amateur could readily acquire a vast amount of useful information.



THE GOLDEN GATE FROM THE TOWER OF JEWELS



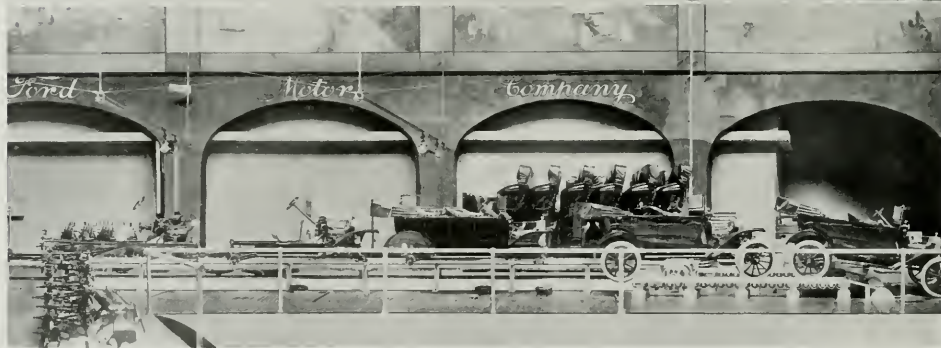
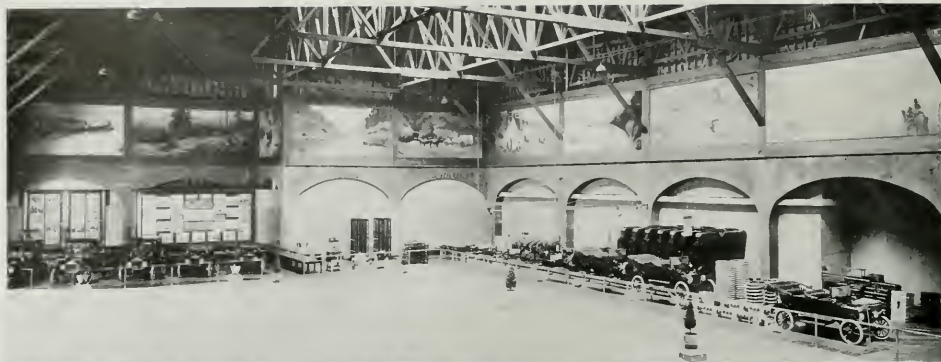
SCENE IN THE PALACE OF TRANSPORTATION

The marvelous progress in the means of travel and freight transportation from the Atlantic to the Pacific and over the highways and byways of the country during the last generation is efficiently demonstrated in the Palace of Transportation. The mammoth locomotives capable of hauling sixty to eighty cars, and models of ocean steamships with a carrying capacity for thousands of passengers, trolley cars with latest improvements for street travel, and the ubiquitous automobile with trucks and trams, and the motorcycle, in its various forms, and electrical apparatus and appliances are here shown either in original makes or in elaborate fac similes. Russia, Japan, Italy, and Morocco have alluring exhibits in a section of the building, adding an Old World flavor to the attractiveness of the New World inventions.



THE WESTINGHOUSE ELECTRIC AND MANUFACTURING COMPANY'S EXHIBIT

This locomotive, mounted on a turn-table under the center of the dome in the Palace of Transportation, is one of the striking features in this assemblage of twentieth century marvels. The turn-table, built by the American Bridge Company, weighs 140,000 pounds, including the locomotive, and is revolved once every five minutes by a 10 horse-power induction motor. This locomotive, the largest in the world for passenger service, weighs 156 tons and is the first side-rod gearless locomotive ever placed in service. It has been in service four and a half years and has run approximately 120,000 miles. Twelve million passengers annually are transported over the electric terminal of the Pennsylvania Railroad from Harrison, N. J., to its New York station by these locomotives, which are capable of attaining a speed of sixty miles per hour with full train. In the Palace of Machinery the Westinghouse company's exhibit, occupying about 10,000 square feet of space, includes a large assortment of domestic and industrial devices for heating, cooking, lighting, and power purposes as well as power generating and converting devices. In the Palace of Mines and Metallurgy "the mine" arranged by the United States Bureau of Mines is equipped with Westinghouse manufactures, including motors for blowers, air compressor, pumps, cages, and two Baldwin-Westinghouse bar-steel frame mine locomotives that the visitors may learn just how the old-time mine mule has been replaced by modern motive power.



THE FORD MOTOR EXHIBIT

The Ford assembling exhibit in the Palace of Transportation, where eighteen Ford cars are turned out each day; the sociology exhibit in the Palace of Mines, showing the improved living conditions due to the Ford profit-sharing plan, and the motion picture exhibit in the Palace of Education, showing Ford undertakings and accomplishment in and around the factory and features connected with the welfare work are shown to thousands daily. In the mechanical exhibit shown above people seem never to tire of watching a rear axle go through the various processes until with its additions it grows into a complete motor car. The sociology exhibit contains two remarkable models of the Ford factories at Detroit, and at Ford, Canada. Every building, foot of truck, traveling crane, window, freight car, and the like is exactly reproduced and all colors and architectural effects are preserved. This exhibit also includes models showing the evolution of a Ford workman's home and surroundings. These exhibits received grand prize, medal of honor, and gold medal, the three highest possible awards at the Exposition.



THE PALACE OF VARIED INDUSTRIES

This view shows the corner of the Palace of Varied Industries where the Avenue of Progress and the Avenue of Palms unite. It permits a glimpse of the wonderful main portal in the south facade and the consols spaced at intervals that uphold the device of the grizzly bear embracing the seal of the State of California. The palace is slightly lower than the street and a terrace of gay flowers and trellised acacias slopes down to the base of the trees planted close to the palace walls. Within this palace the carpet of the Caliph is not far to seek. The rug displays, the cunning work of silver and goldsmiths, the tapestries, needlework, laces, furs, and velvets—all are so displayed that the effect is like a dream of the splendors of the Orient. The great number of countries from which products of industry have been gathered and the wide diversity of the exhibits fully justify the name of the palace.



THE PALACE OF VARIED INDUSTRIES

Lovers of arts and crafts, of things dainty and rare for the person and for the house, will find plenty to interest and instruct in the Palace of Varied Industries. The exhibits represent the finer and more artistic things of the manufacturing industries. There are splendid showings of silks, porcelains, ceramics, embroideries, examples of superior needlework, expensive tapestries, clocks, watches, stationery, sewing machines, appliances using gas and electricity for the household, steam heaters, radiators, furniture, carpets, carpet sweepers, and the entire range of household necessities. Looms are in operation producing finished products of silk, wool, and cotton. The processes of watch manufacture are shown by machinery nearly as delicate in operation as are the watches themselves. There are approximately three hundred separate exhibits represented in this palace.



THE INDIA BOOTH

This very notable collection of the rich productions of India's artists and artisans, which is exhibited in the beautiful booth, the exterior and interior of which are pictured above, is just to the right of the Avenue of Progress entrance to the Palace of Varied Industries. It is under management of F. J. Bhungara & Co. The collection embraces ancient pottery, seventh to eighteenth century, of rare value; cloth of gold, brocades, and tissues, thirteenth to sixteenth century; great displays of costly embroideries, laces, shawls, shades, lamps, weapons, pipes, coins, enamels, inlays of metal, ivory, pearl of jewels, carvings, the exquisite work of the gold and silversmith in bracelets, necklaces, bangles, and ornaments of rare design. Paintings, carved furniture, cashmere rugs, and other Indian wares make the exhibit lavishly attractive.



THE GORHAM EXHIBIT

The general style of the Gorham Pavilion in the Palace of Varied Industries is that of the Spanish plateresque, or the style of the silversmiths. At one entrance a pair of ornamental gates, a reproduction of the famous gates of the Louvre, have been placed. At the other entrance the gates are largely a reproduction of the entrance gates to the J. P. Morgan Memorial at Hartford, Conn. The exhibit forms one of the most important collections of fine wares ever put together by this company, and its record in the various Expositions is founded on artistic exhibits of the utmost importance. Established in 1831 with a capital of \$12,000, the Gorham Company has grown to a corporation with a capital of \$5,000,000. The designs included in this great exhibit are exceedingly beautiful. Besides gold and silverware there are stained glass windows, memorial tablets, architectural bronze, stationery, and engravings of a rich simplicity that repays careful study.



THE WALTHAM WATCH COMPANY EXHIBIT

At the pavilion of the Waltham Watch Company in the Palace of Varied Industries the visitor may learn the history of a great industry, truly and typically American. Watches and watch making machinery of American make first came into existence at Waltham, Mass., some sixty years ago. The company is now the largest manufacturers of time-pieces in the greatest variety in the world. Automatic machinery of their invention for manufacturing watches has been installed in the pavilion and the progress made since the World's Centennial at Philadelphia in 1876 is shown graphically by the contrast between the first watch of 1856 and the present day perfect time-keeper the size of a silver dime. The exhibit has been awarded the highest honors over competitions from all parts of the world.



THE HERTER LOOM TAPESTRIES EXHIBIT

The exhibit of tapestries and fabrics of the Herter Looms, Inc., of New York City, is made at the Panama-Pacific International Exposition principally for the purpose of showing the world this firm's great accomplishment in hand-woven tapestry. These looms were instituted by Albert Herter, one of America's finest mural painters, he having brought the looms and weavers from Aubusson, France, seven years ago. The cartoons from which the tapestries are woven are designed and painted by a corps of artists, and it is due to a fine color sense that the tapestries have all the value of the best weaving and the wonderful dyeing which give them the softness of old tapestry. The display includes many beautiful textiles woven in hand looms from special designs, to be used for furniture covering and hangings. Fine furniture, lighting fixtures, lamps, and original and beautiful shades and screens are additional products. The grand prize has been awarded to the tapestry panels; one also for the furniture covering and hangings; and gold medals, the highest award, on fine furniture, lamps, and shades.



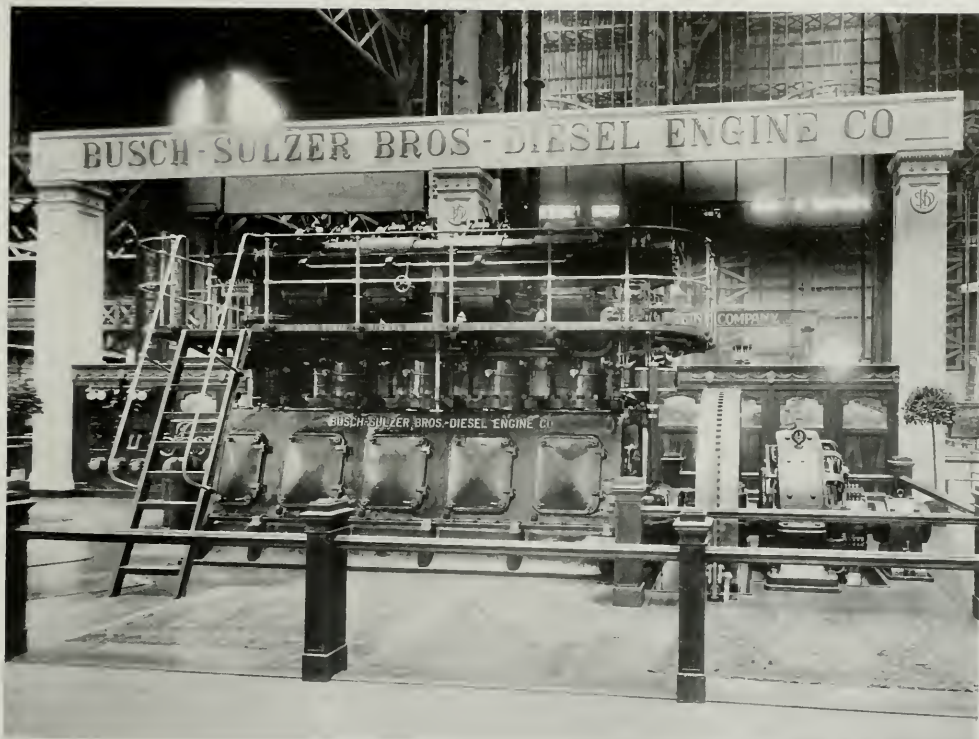
THE PALACE OF MACHINERY

This, the largest palace on the grounds, is said to be one of the largest ever constructed under one roof, and was the first to be completed of the exhibit palaces. Three naves running north and south are 972 feet in length and three transverse naves are 372 feet in length. The enormous display space thus created is perfectly lighted. The dignity of labor seems here exemplified in every feature. Of the exhibits, the Hearst color press is perhaps first in the number of visitors it attracts, with the Government demonstration of submarine mines which occur at stated hours a close second. The Diesel gas engine, which was the first exhibit to be installed at the Exposition, the turbine wheels, the lathes and the wonderful work they do, the motors and engines of various sorts, the mine hoists, the carrier cranes which demonstrate their usefulness and worth at the time of installation of these heavy exhibits, and all appurtenances and appliances that appertain to the heavy work of our industrial life make this palace a wonderfully interesting place to visitors.



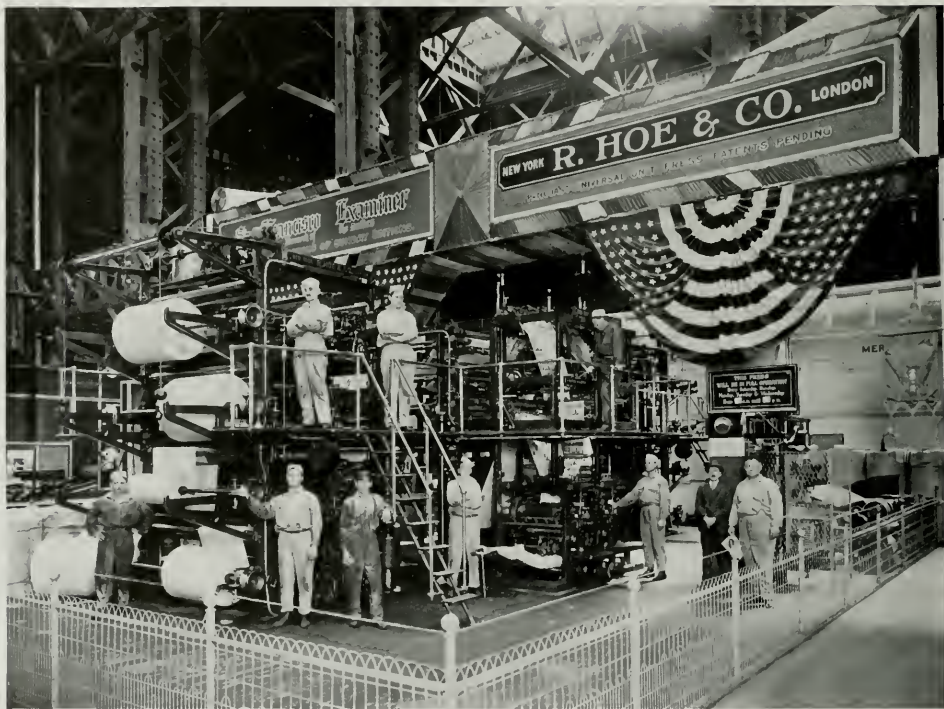
INTERIOR OF THE PALACE OF MACHINERY

In the Palace of Machinery are centered great products of modern America in heavy machinery, machine tools, steam, gas, and oil engines, pumps, freight and passenger elevators and hoisting apparatus generally. The wonders of Westinghouse's fertile ingenuity in switches, brakes, and railroad safety appliances and an endless number of mechanical and electrical devices by Edison are found here. The printing press, the linotype machine, water and oil meters, storage batteries, safe manufacturers, and the builders of the latest motoring machinery make a fine display on the floors. The government has extensive exhibits of battleships, submarines, torpedoes, and sunken mines, with models showing improvements and changes in army equipments, and resources from one period to another in the history of the country. The great Hoe press, showing the lightning-like evolution of white paper into a finely printed modern daily paper, *The Examiner*, is a continuous source of interest.



THE BUSCH-SULZER BROS.-DIESEL ENGINE COMPANY EXHIBIT

A Diesel engine in daily operation in the center of the great Palace of Machinery is one of its striking features. It was one of the first exhibits to be installed at the Exposition and was started by President Wilson by wireless from Washington, forming part of the opening ceremonies of the Exposition. From that time it has attracted marked attention from visitors. The engine operates on cheap fuel oil and is claimed by its builders, the Busch-Sulzer Diesel Engine Company of St. Louis, to be the most economical type of engine in existence. The engine is directly connected to an electric generator supplying electricity to participants through the Exposition. The quietness of its operation is very noticeable and the cleanliness of its surroundings is emphasized by settings of plants, polished floors, rugs, and the spotless uniforms of operators and attendants.



THE HEARST EXHIBIT

Probably no other exhibit at the Exposition has been productive of so much genuine interest to so many people as this, the largest color press in the world, which is at the western end of the Palace of Machinery and which is in daily operation turning out the color sections of the Sunday issue of the *Examiner*. In the crowds that surround it will always be found many school children, who seem never to weary of watching this marvel of mechanism. In this press there are seventy-four color plates—twelve yellow, twelve red, eight blue, two orange, and forty black—which work magic on the paper web that unwinds from enormous rolls, each containing something like three and a half miles of paper, emerging finally in folded sections ready for Sunday morning delivery. At the low speed employed the paper travels 310 feet per minute. The length of the longest lead of paper from where it enters the press to the point of exit is 104 feet, and the amount consumed in one edition would reach from the Pacific to the Atlantic Ocean. Workmen are busy with the "make-ready" on Thursdays and Fridays, and on these days the giant is still. The press, invented by George E. Pancoast, was built in New York by R. Hoe & Co., and made the trip through the Canal to the Exposition, being in readiness for operation on opening day. The grand prize was awarded in this exhibit. In connection with the great press are other evidences of the enterprise of Mr. Hearst in the displays concerning the monthly magazines and other publications of national fame.



EXHIBIT OF THE CARBORUNDUM COMPANY

Carborundum, the new substance, made from coal dust, sawdust, salt, and sand was discovered in 1893 by Edward Goodrich Acheson at Monongahela, Pa., in the course of laboratory work. It has usurped to a great extent the part played by emery and diamond dust in many manufactures. The first small quantity manufactured netted a return of some \$20 a half ounce, being sold by carat weight. The Carborundum Company, developed from a small beginning, has a plant at Niagara Falls covering fifteen acres of floor space where thirty of the largest and hottest electric furnaces in the world produce an annual output of about 12,500,000 pounds of crude carborundum, selling for some 10 to 12 cents per pound in the crude form. The product as it comes from the furnace is of indescribable beauty and rainbow splendor. Grinding wheels, sharpening stones, carborundum paper and cloth, valve grinding compound, and the like are manufactured from carborundum which has been crushed and graded, mixed with bonding materials that differ to meet the requirements of each case. The exhibit in the Palace of Machinery includes hundreds of articles that emphasize its usefulness to our every-day lives, all of them being manufactures in which this new abrasive has been used. Tools, farm and household implements, engraving tools, wheels for cutting glass and polishing jewels, and an exhibit of cut glass of great beauty are shown.



THE PALACE OF MINES AND METALLURGY

The picture shows the north and a portion of the west facades of this palace, the arrangement of trees along the walls, and the sunburst that lights this extension leading north from the Court of Abundance to the Marina. State exhibits are displayed of mines and mine products from California, Idaho, Illinois, Indiana, Louisiana, Missouri, Nevada, New York, Oregon, Utah, the Philippines, and Alaska, comprising every known mineral and the methods by which they are extracted and treated. The Yuba gold dredge attracts many. Gold dust, colors, flakes, nuggets, quartz, galena, and other mineral forms in nearly every exhibit are the centers of interest. The use of minerals in color preparation for paints and the various ways cement enters into building operations and decorative work is most instructive. The Exposition postoffice and the mint exhibit of the Government are installed and in operation in this palace.



A SECTION OF THE GOVERNMENT EXHIBITS—MODEL POSTOFFICE

Our government has made extensive displays in several of the exhibit palaces. They are the most popular of any to be seen, probably because the people themselves own them. In the Liberal Arts Palace are exhibits of the State Department, Department of Commerce, Reclamation Service, Indian Bureau, Fine Arts Commission, Smithsonian Institute, Public Health, Red Cross, Marine Hospital, Library of Congress, Census Bureau, Bureau of Standards, and Isthmian Canal Commission. Army and navy exhibits are in the Machinery Palace, the Bureau of Fisheries in Food Products Palace. The Treasury and Interior Departments are in the Mines Palace. Agricultural and educational exhibits are in their respective palaces.



THE EXHIBIT OF THE UNITED STATES STEEL CORPORATION

The exhibit of the United States Steel Corporation is a conspicuous one, occupying 42,000 square feet of space in the Palace of Mines and Metallurgy. The wide range of operations from mines to finished products portrays in an interesting, instructive, and comprehensive manner the extent to which this industry has become an essential part of our daily life in an infinite number of ways. The exhibit shows not only the advance made in processes of manufacture but the advanced activities and interest of the corporation in the betterment of working conditions surrounding its employees, as well as social, educational, and recreational conditions related to such employees and their families. The company employs 228,906 people. Ore mining, handling, shipping, coal mining, coke making, and lake, river, railroad, and ocean steamship transportation are grouped in the center of this section. Booths around contain displays of products and their uses. In the motion picture theater a continuous program from 11 a. m. to 4:30 p. m. features operations in this industry, "The story of steel."

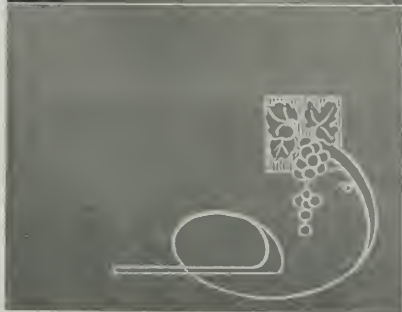


EXHIBIT OF THE UNION OIL COMPANY

As this company supplied perhaps the most basic necessity of the canal builders next to labor, that is, fuel, it is appropriate that the Union Oil Company of California should be fittingly represented. Its exhibits are primarily educational in character. The main exhibit, in the Palace of Mines and Metallurgy, consists of a cyclorama representing typical California oil field country with its peculiarities of topography and color. The wells, derricks, tanks, and pumping plants are shown, with a typical oil field town and refinery located on tulewater, with wharves and docks. One of the great gushers of the San Joaquin Valley is represented in action, with derrick reflected on a lake of oil of its own production. The exhibit is housed in a building of massive appearance, in front of which rise four dinosaurs, representative of that great family of giant reptiles which seems not to have survived the enormous upheavals and crustal movements of late Cretaceous times. The Union Oil Company of California is the outgrowth of a number of smaller companies established in the early days of the California oil industry. It has always been independent of other and larger corporations.

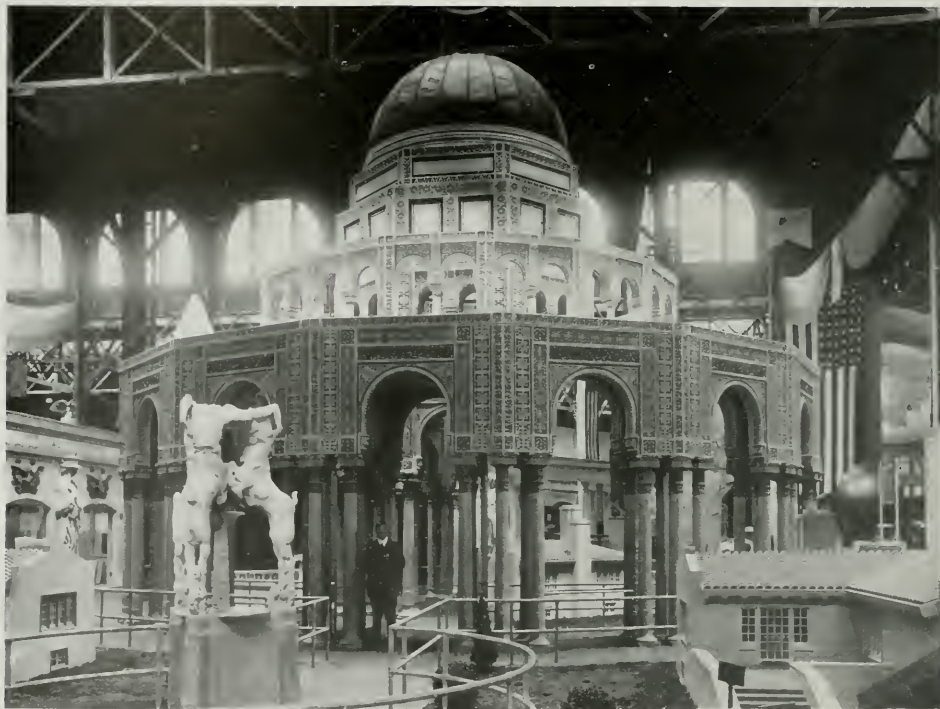


EXHIBIT OF THE W. P. FULLER COMPANY

This exhibit in the Mines Building is one which causes a great amount of favorable comment. Interest is divided between a miniature white lead works, where each successive process in the manufacture of white lead is shown and a Moorish exhibit palace. The great variety of colors and artistic design of the flagstone and of the mosaic patterns of the palace and surrounding wall are particularly noteworthy. A semi-circular amber glass dome supported by graceful travertine columns standing in front of large plate mirrors, is an attractive feature. The interior of the temple is divided into twelve compartments. Various paint products, enamels, varnishes, and oils are shown in an artistic manner. A third feature of the exhibit is a residential court, where four miniature bungalows are finished with exterior paints for concrete, wood, and shingles. Real flowers, a lawn, and fountain playing in the court add a natural appearance to the houses. The grand prize was awarded to this exhibit with two gold medals of honor and one gold medal.



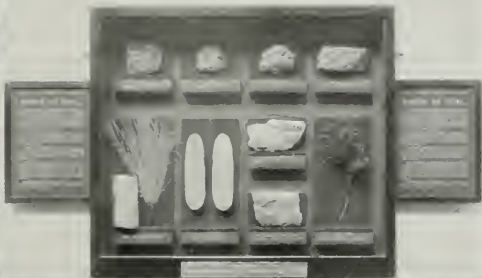
PALACE OF EDUCATION AND SOCIAL ECONOMY

The west facade of this palace, on Administration Avenue, is shown mirrored in the Fine Arts Lagoon, along the margin of which is a rich border of periwinkle. A circular fountain is set at the entrance to the great half dome of Philosophy, the ceiling coffers of which, in Exposition colors, contribute to its beauty. Within this palace are innumerable welfare and educational exhibits—child welfare, race betterment, the Montessori method of education, the federated churches, and school exhibits from nearly every State and many foreign nations. Six motion picture theaters are installed in the building and are in continuous operation.



INTERIOR VIEW IN THE PALACE OF EDUCATION

All phases of educational work, from the kindergarten to the university, and comparative exhibits of the educational system of all nations are shown in this palace. The United States Department of Social Economy has brought together a comprehensive collection of exhibits illustrative of the conditions and necessities of man considered as a member of organized society and government. Child welfare and the work of organizations such as boy scouts, charities, corrections, criminology, urban problems, park systems, public buildings, street improvements, and many other subjects receive exhaustive treatment by exhibits. Commerce and labor problems are studied and compared by exhibits. The latest discoveries in hygiene, methods of missionary work, international and universal peace institutions, diplomatic and consular systems receive a broad treatment by exhibitional studies.



THE FIELD MUSEUM EXHIBIT

This exhibit in the Palace of Education of the N. W. Harris Public School Extension of the Field Museum of Natural History shows this practical educational service in a most attractive form. By means of this device through the medium of a traveling museum, first proposed in an address to the National Education Association at Asbury Park in 1905 by Doctor Frederick J. V. Skiff, Director of the Field Museum, has grown to its present scope. It makes the wonderful possessions of the museum accessible to school children by distribution of small representative collections to schools, accompanied by a prepared paper descriptive of the collection, which the teacher may read, making it a part of the day's exercises. The first picture shows the booth and installation of specimens as arranged for use of schools. The picture on the upper right, of the origin of coal, shows the formations and the card tells the story. This is also true with relation to the grey striped chipmunk on the lower left, where the home and habits of the animal are indicated, along with the mounted specimen. On the lower right is the cacao, the long pod which contains the chocolate beans, an accompanying complete descriptive card giving the story.



SKIRTING THE SKY LINE

CHIEF TWO MOONS ON CUSTER BATTLEFIELD

Photographs copyrighted, 1913, by Rodman Wanamaker

In the Rodman Wanamaker expeditions to the North American Indians all of the 189 tribes that remain are visited, the expeditions being three in number. The first was undertaken for the purpose of preserving a history of the fast vanishing race in 1909. Out of the conditions disclosed grew the Rodman Wanamaker Expedition of Citizenship, when the tribes were each presented with a flag, to which they promised allegiance. The picture at the top of this page, Skirting the Sky Line, shows the chiefs returning home from the last great Indian council, held at Crow Agency in Montana in August, 1909. In the lower picture Chief Two Moons of the Crow tribe is seen standing among the monuments on the Custer battlefield, telling in sign language the story of the fight. Both pictures are exhibited in the Rodman Wanamaker collection in the redwood booth in the Palace of Education. There is also a motion picture theater where films showing the life and customs of the Indians selected from 8000 photographs taken in the course of three expeditions by Doctor Joseph K. Dixon, who conducted them and whose lectures at 11, 2, and 4 o'clock each day are attentively listened to by large audiences.



INDIAN APPAREL AND INDIAN ARTS

Photographs copyrighted, 1913, by Rodman Wanamaker

A picture of Chief Rustler of the Assiniboine tribe is on the left and on the right a woman of the Hopi tribe with olla such as are made to carry water long distances up steep grades. Indian handcraft, such as the headwork seen on the tunic of the chief, the quilt work and embroidery and the blankets and pottery, the tanned hides, furs, and feathers and the baskets and blankets are popular with residents and tourists in the Southwest, and are largely purchased as mementos and souvenirs. The pottery of the Hopis, vases and jugs in a variety of shapes and beautiful dull colorings have gained especial recognition. Both pictures are striking types of the Indians so extensively exhibited in the Rodman Wanamaker collection.



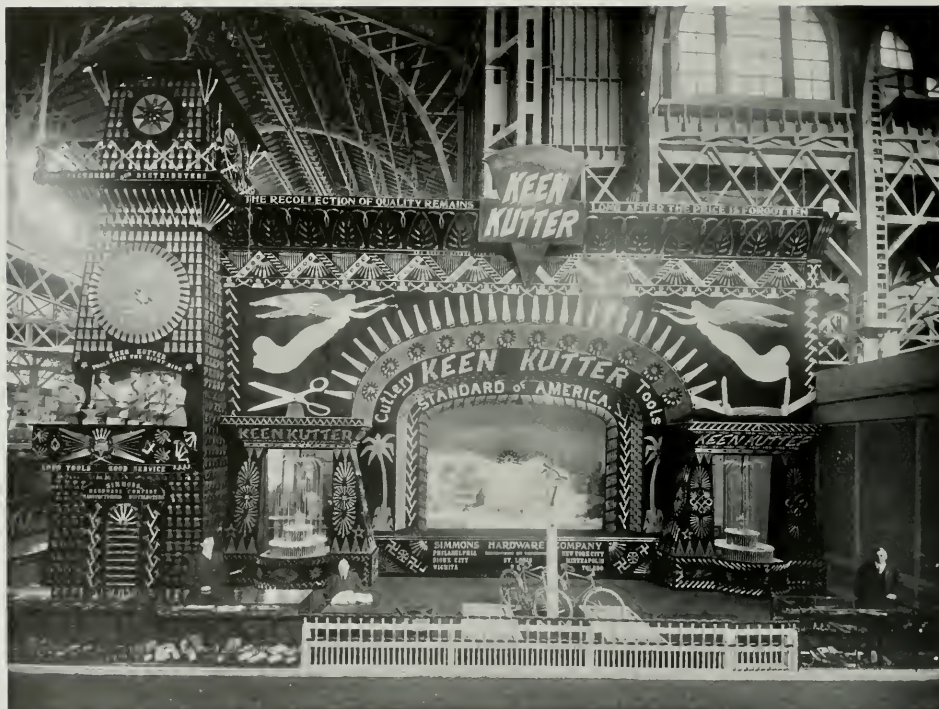
THE PALACE OF MANUFACTURES

A portion of the south facade of the Palace of Manufactures is shown in this picture, with a bit of the long pool of the South Gardens in the foreground, and one of the Italian towers at the entrance to the Court of Flowers. This palace contains the manufactured product of forge, furnace, loom, and factory in endless variety. Especially valuable among exhibits here are the porcelains, the carvings, and the fabrics, the latter varying from sheerest silk and lace to deep piled velvet. Fibers of silk, cotton, wool, flax, and hemp are among the materials used. The collective gas exhibit, the novel devices for heating, lighting, and cooking, delight the home loving and fashion lovers find choice of garments made from fur and leather, in addition to those made from loomed fabrics. Jewels, inlays, and like product of many lands are of great attraction. And a factor in assembling and distributing all these things is shown in the telephone exhibit, with its relief map for background and its daily demonstrations.



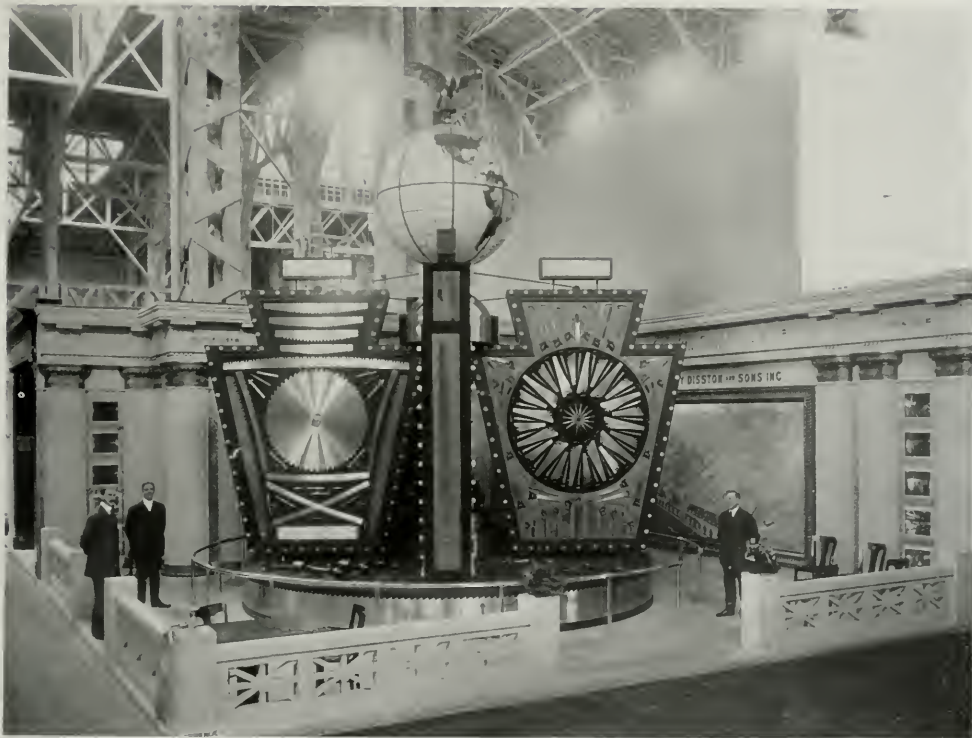
INTERIOR OF THE PALACE OF MANUFACTURES

The Palace of Manufactures contains a great variety of exhibits covering carpets and rugs, hardware, stoves and ranges, household utensils, plumbers' supplies, enameled ware, rubber goods, the products of the boat builders, the rope makers, the boot and shoe manufacturers, the leather and lumber men, and the builders of billiard tables, the makers of gloves and hats, and space has been used for electrical apparatus and file and saw makers. The ingenuity and artistic taste displayed in arranging many of these exhibits greatly enhances their attractiveness. The Japanese, Italian, French, and English sections here are particularly interesting.



THE EXHIBIT OF THE SIMMONS HARDWARE COMPANY

The exhibit of Keen Kutter productions has been one of the most notable in the Palace of Manufactures, and is deserving of all the attention which has been bestowed upon it. Edge tools lend themselves readily to the decorative wall scheme and ornamental borders and the anvil chorus hammers out harmoniously that "Keen Kutter Tools Have the Right Ring." The largest pocket knife in the world, here shown, weighs 200 pounds and measures eleven feet with blades extended. The great seal of the State of California, made entirely of hardware, contains 889 pieces of regular stock. The outside saw-tooth circle is of Zig-Zag rules, the ring around the seal of aluminum letters with borders of harness spots; the semi-circle of thirty-one trade-marks represents the number of States in the Union after California was admitted. The helmet of the Goddess Minerva is a Keen Kutter hatchet; the crest a cycle; the hair is of brass jack chain; the ornaments harness spots; cuirass and armor are of nickeled jack chain; the wind is a drill rod and harness ring; the shield is a copper wash-bolter bottom with furniture nails and harness spots; the bear is of steel wool; the miner is of bent nails; the sheaf of wheat of sucking needles; the water and mountains are outlined with nickeled jack chains. The exhibit was fashioned by William J. Britt, for thirty-six years continuously with the Simmons Hardware Company. Ten thousand separate pieces of hardware and 2000 feet of chain were used in this display.



THE EXHIBIT OF HENRY DISSTON & SONS

The total cost of this representative booth was over \$25,000. In the exhibit the Disston people have evolved a novel scheme. Four large keystones, the trademark of the company, are mounted on a revolving turret twenty feet in diameter. Mounted above the keystones is a revolving, illuminated, leaded glass globe seven feet in diameter suggesting the world as the Disston market. Saws of every description are shown, from the smallest to the largest in use, and a central position sixty inches or more in diameter on which various saws and tools are symmetrically arranged. On faces of other keystones will be found hand and power-driven saws for cutting wood, metal, ivory, bone, fiber, leather, and other compositions. They range in size as widely as in pattern and use, embracing hack and narrow metal-cutting band saws, Premier armor plate-cutting saws, various pattern metal cutting saws, all kinds of wood-cutting saws, from the long cross-cut used in felling the monarchs of the forest to the band and circular saws that are used to reduce logs to lumber and shingles.



EXHIBIT OF THE ARMSTRONG CORK COMPANY

The picture on the left in the upper row shows the booth of the Armstrong Cork Company in the Palace of Manufactures. From it may be gathered a general idea of the surprising number of forms and the uses to which the product is put, such as gasoline and oil floats, gaskets for motor cars, basketball centers, plasterers' floats, home lifts, life preservers, mooring buoys, yacht fenders, ring buoys, heat insulating materials shown in models illustrating the application of corkboard for cold storage requirements, insulating brick for crowning boilers and heated walls and annealing furnaces. The pictures on the upper right and lower left, interior views, illustrate the uses of the product. And the picture on the right in the lower row gives a glimpse of the linoleums, cork tile for bathrooms, cork paving brick for barns, and Linotile, flooring that is built to fit the room.



PALACE OF LIBERAL ARTS

The exhibits housed here comprise a rich assortment of the product of applied arts. Instruments for use in surgery, navigation, astronomy, scientific investigation, and surveying, many of them of almost incredible delicacy, are found here. The latest devices for making the X-Ray useful are shown. The making of paper and of books, typewriter exhibits, photography in all its processes, phonographs, and a multitude of other exhibits. The exhibits of musical instruments comprise every modern device for making music and in many instances the history of the instrument and the various steps in its evolution are shown in the piano and its remote ancestor, the harpsichord.



SCENE IN THE INTERIOR OF THE PALACE OF LIBERAL ARTS

In this beautiful structure, the Palace of Liberal Arts, are centered over two hundred and fifty exhibitors covering a variety of the most interesting subjects to see at an Exposition. The Panama Canal, the United States official exhibit under the charge of the Government Exhibit Board, showing the Canal and Canal Zone, Gaillard cut, models of the construction machinery, sanitary appliances, maps, drawings, blue prints, photographs, etc., representing all phases of construction in the Canal, occupies a quarter of the space. Argentina, China, Germany, Italy, Japan, The Netherlands, Portugal, and Uruguay have some splendid exhibits in their sections, and the other great body of the palace is occupied by many of the liberal art products of America. These cover books and publications, the chemical and pharmaceutical arts, medicine and surgery, electrical methods, philosophical apparatus, models in architecture and engineering, musical instruments, theater appliances and equipment, typography, and printing presses.



EXHIBIT OF THE COLUMBIA GRAPHOPHONE COMPANY

The booth of the Columbia Graphophone Company, situated at the south entrance to the Palace of Liberal Arts, is a reproduction of the Petit Triumion at Versailles. Here selections by the world's greatest artists are played on request. One of the chief attractions of the Exposition is the dancers demonstrating Columbia dance records on Wednesdays and Saturdays. The large platform in front of the exhibit is crowded an hour before the artists appear. The Columbia Graphophone Company has been awarded three grand prizes and two gold medals by the Jury of Awards at the Panama-Pacific International Exposition. The records include the repertoires made by native artists in their home countries of forty different countries, Chinese, Japanese, Javanese, Spanish, Italian, and French being among them.



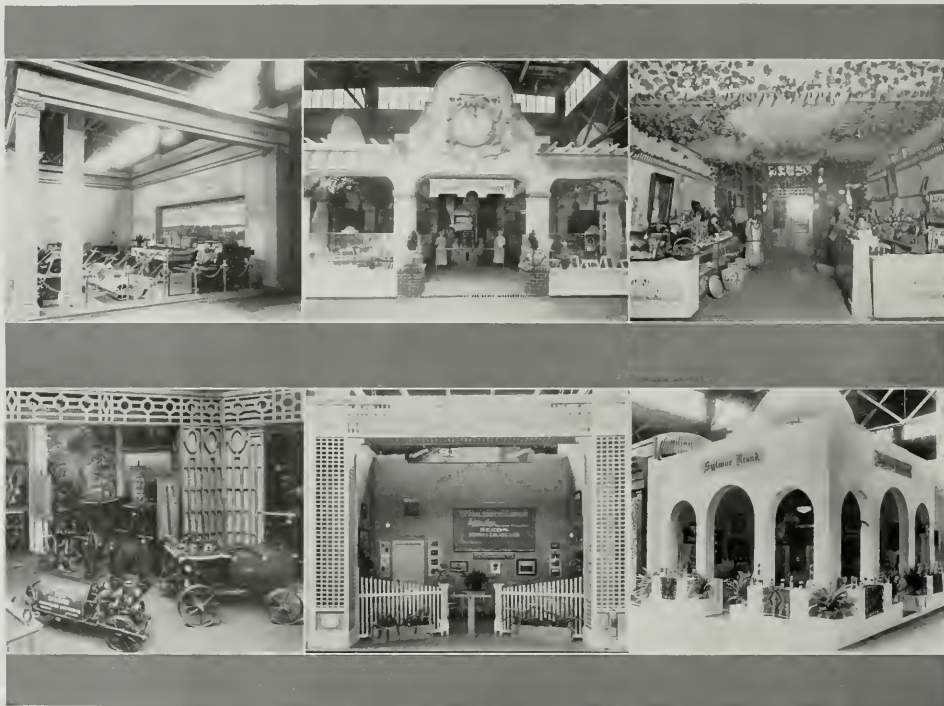
THE SOUTHERN PACIFIC BUILDING

This is a notable building, standing at the head of Palm Avenue, and one of the most popular in the Exposition grounds. In addition to rest rooms for visitors a fully equipped ticket office and information bureau, Sunset theater with stereopticon and moving picture apparatus and a Kimball pipe organ, there is the Glade, where are reproduced with most natural effect in beautiful landscape settings noted scenes on Southern Pacific lines. The grand prize was awarded the Southern Pacific for "traffic promotion" as exhibited in this building, and it also received the highest award for railway track, equipment, motive power, and safety first appliances.



THE PALACE OF HORTICULTURE, ILLUMINATED

This beautifully illuminated scene is repeated every night. A battery of powerful projectors mounted on a low platform masked in a rich growth of vines directly beneath the dome is the main source of light. Color screens, some carrying designs of crescents, or bars, or fan rays, are kept slowly revolving, so that a constant shimmer of changing opalescent colors plays on the great glass hemisphere, which is 182 feet in height and 152 in diameter. Seen from the outside, it resembles an enormous opal, or a huge soap bubble; and on Monday and Friday nights, when the palace remains open to visitors until 10 o'clock, the jungle of tropical plants, vines, palms, tree ferns, and nut trees and the gorgeous flowers beneath them in this light take on an eerie effect that suggests elves and fairy folks as dwellers therein. Lights in the many smaller domes and half domes are screened through lattices and flowering vines. Every detail is mirrored in the long pool of the South Gardens and the sculptured figures that support the towering pylons, with the garlands that are everywhere about this palace are exceedingly beautiful.



EXHIBITS IN THE PALACE OF HORTICULTURE

Six interesting exhibits in the Palace of Horticulture are grouped here. In the upper left is the Caldwell lawn mower, an innovation in many ways, notably that auto power propels some of the machines, which supply every possible requirement of the most ambitious gardener in the way of lawn mowers. 2. The booth of the California Associated Raisin Company is a model plant in operation, showing the machine seeder at work, and every feature of the packing process. A feature of the decorations of the booth are the mammoth bunches of raisins, ostensibly the fruit of very fragile vines. 3. The poppy booth, a collective exhibit by Sara E. Posey, which has been awarded a gold medal for art crafts. The display embraces painting, hand-made jewelry, Oriental applied arts, and basketry, and includes an infinite number of desirable articles, exquisite in design and arrangement. 4. Exhibit of sprays. This exhibit of various styles of a strictly utilitarian device, winner of a grand prize, is housed in one of the most attractive booths of the building, where the back-to-the-land enthusiast is strengthened in his convictions by real information regarding gardening and orchard possibilities. 5. The beautiful booth of Sutton & Sons, Teading, England, in a setting of living green, shows in miniature the history of a great enterprise—seeds, bulbs, cuttings, and plants for propagation being supplied by this firm, which contributed one of the prize displays of roses in the competition. 6. The Sylmar brand of olives and olive oil constitute the display in this booth of the Los Angeles Olive Growers' Association.



THE HAWAIIAN PINEAPPLE EXHIBIT, PALACE OF HORTICULTURE

Thousands of visitors to the Exposition will pleasantly remember this pineapple exhibit, where Hawaiian music perfectly rendered could be heard at all hours of the day and where all were welcomed and encouraged to make themselves at home. The arrangement was devised by the Hawaiian Pineapple Packers' Association, composed of nine constituent companies for the purpose of exploiting pineapple and bringing it in a practical way to the attention of home folks. Hawaiian girls who wore leis ministered to the needs of guests with perfect courtesy, while singers featured the popular songs of the Islands.



EXHIBIT OF HIGH CLASS PRESERVED FRUITS

In this artistically arranged exhibit of preserved fruits in the Palace of Horticulture products, rather than processes, are shown in great variety and in most attractive packages. The exhibitor was one of the first to realize the importance of packing fruit in the neighborhood near to the orchard or field where grown and operates large packing plants in San Francisco, at Hayward in Alameda County, at Gridley in Butte County, at Los Gatos in Santa Clara County, and at Exeter in Tulare County. Each of these canning establishments by reason of its location becomes a specialist in some of various fruits. The entire exhibit has been studied and admired as showing the high state of perfection in this important line of pure food products.



WONDERFUL SEED PORTRAITS IN THE CALIFORNIA BUILDING

The above portraits of prominent officers connected with the Exposition were executed entirely from grains and seeds, save the white, which is ground wheat, without artificial coloring, and are exceedingly appropriate for the class of exhibits with which associated. The frame is hung in the San Joaquin Valley booth in the California Building. The art of grain decoration has been developed mainly through recognition of its possibilities by a very few people, chief among whom is Mrs. M. J. Wessels, who has gained celebrity through her accomplishment of works of this kind and of which this is the most recent and one of the most artistic examples. The upper left portrait is that of George C. Roeding, President of the San Joaquin Valley Counties Association; the upper right is C. C. Moore, President of the Exposition Company; center, Governor Hiram Johnson; the lower left, Dr. Frederick J. V. Skiff, Director General of the Exposition, and lower right, W. D. Egilbert, Commissioner California Building.



OFFICE DEPARTMENT OF LIVE STOCK

ONE OF THE CATTLE SHEDS AT THE EXPOSITION

The great success with which the Live Stock Show has been inaugurated at this Exposition is a matter of profound gratification to all concerned in the material welfare of our common country and more particularly to all interested in live stock and agricultural pursuits in the Pacific and "Far West" States. The biggest horse show ever held in the Far West covers the period September 30 to October 13, which is two-fold, embracing both the breeding classes of horses, mules, jacks, and jennets and the performance classes of horses. The two will be carried on simultaneously, the breeding classes being shown and judged in the forenoon, the performance classes in the afternoon. Most of the entrants in the breeding classes are draft horses, Percherons, Shires, Belgians, and Clydesdales. There are also many standard trotters and pacers, thoroughbreds, saddle horses, Morgans, hackneys, and Arabians. Nearly \$125,000 was provided for the horse show. Among the many events were four-in-hand and tandem driving, exhibitions of gaited saddle horses and polo competitions, and an international military tournament.



RACING DAYS AT THE EXPOSITION

1. Getting Ready. 2. A Favorite Jockey. 3. "Who's Ahead?" 4. The Start and Sections of the Grand Stand, also showing the Stadium within the rings, scenes of many athletic sports. 5. The Finish. 6. A Lover of Horse Flesh. 7. "They're Off!" The liberal series of meetings provided by the Exposition management gave the lovers of fine horse flesh and an exciting race plenty of opportunity for the indulgence of their tastes for a great sport. The exceeding fitness and beauty of the spot chosen for the grounds made these races wonderfully attractive in natural settings. With the magnificent bay in the offing, yachts, ships, and steamers, constantly playing their way over its sparkling dark green waters and the azure-blue California sky above the grounds for an afternoon's outing were ideal. The fascinations of the race course itself were brilliantly enhanced, and consequently the meetings drew immense crowds of enthusiastic spectators and interested devotees at every series.



MODEL HORSE STABLE AT THE EXPOSITION

Immediately after the great Horse Show follow the shows of cattle, beef, and dairy, October 18th to November 1st; sheep, goats, and swine, November 3d to November 15th; ear lots of live stock, November 11th to November 11th; poultry and pigeons, November 18th to November 28th; dogs, cats, and pet stock, November 29 to December 1; children's pets, December 1 to December 3. Herds on grounds include Shorthorns, Guernseys, Herefords, Holstein-Friesians, Aberdeen-Angus, Galloways, Polled Durham, Red Polled and Devons, Jerseys, Ayrshires, Dutch Belted, Brown Swiss, French Canadian, Simmenthal, Kerry and Dexter. Sheep, swine, and poultry all have a great number of specially fine bred flocks, herds, and pens.



EARLY ENTRIES IN THE LIVE STOCK DIVISION

1. Percheron stallions exhibited by Dunham & McLaughlin. 2. A portion of the new herd of Berkshire swine maintained by the American Berkshire Association. 3. Interior of Dairy Cattle Barn, showing utility dairy herd, milking machine, and barn equipment. 4. Section of the Poultry Building showing hens engaged in the International Egg Laying Contest. The exhibits in the Department of Live Stock are educational as well as competitive, and the arrangement of the buildings, appliances, and the premium list has been made with this dual purpose in view. It is the first time that continuous exhibits are maintained throughout the entire period of the Exposition in order that every visitor may have an opportunity to see and study the representatives of the different breeds and varieties of domestic animals and fowls in which all are so much interested, and upon which so much of the prosperity of all nations depends.



LUMBERMAN'S BUILDING, THE HOUSE OF HOO-HOO

This building, which is one of the most artistic on the grounds, was designed by B. R. Mayheck, who also designed the Palace of Fine Arts. It is constructed on the outside of redwood and pine logs, with enormous columns made of strips of redwood bark. The inside of the building is made of the different kinds of native and Coast wood, slightly polished but left in their natural colors. This is a meeting place for the lumbermen of the United States, who have an organization under the name of "The Concatenated Order of Hoo-Hoos." The membership embraces also those who are associated with the lumber industry, such as mill men, supply men, and lumber newspaper men.



THE COURT OF THE FOUR SEASONS

The great half dome through which the visitor passes south into the Court of Palms from the Court of the Four Seasons has Albert Jaeger's group, Harvest, placed above the arch, and crowning the columns which flank the approach are the charming figures of Sunshine and Rain by the same sculptor. Below the spring of the arch bear H. Milton Raucroft's murals, in which Nature and the seasons are the themes, and niches formed by colonnades contain fountain groups of the Seasons, by Furin Piccirilli. Thus, the first of the courts to be completed, has been from the beginning a chosen playground and resting place. Probably the habit of haunting it was acquired in the pre-Exposition period, when Sunday afternoon concerts were given here for a long period before opening day. A round mirror pool in the center of the garden is surrounded by a riotous tangle of flowering shrubs; groups of acacias of many sorts are massed against the walls, and the borders are like velvet. It is little to be wondered at that the charm of the arrangement is appreciated, or that the prophecy of Sterling, which is inscribed above the eastern arcade "refuge for the weary heart and breasts that have been bruised"—should find fulfillment.



THE ROTUNDA TO THE PALACE OF FINE ARTS, ILLUMINATED

This noble structure in the flood of silver radiance which bathes it at night is indescribably beautiful. Every detail of column, arch, and sculptural enrichment is brought out vividly by the concentrated lights, and all are mirrored in the still, shining water of the lagoon. The open colonnades that form a semi-circle around the rotunda afford a promenade more than half a mile in length, with the starry sky above. The collection of sculptures in this setting of vines, flowers, and aromatic shrubs seem to take on a quality of intimacy, of belonging to our life, contributing to its peace and beauty. It is not surprising that the public should clamor for the preservation of this most beautiful of all the Exposition palaces. As the structure is of steel and concrete, it may be made a permanent art gallery in response to the popular demand. It is easy to dream this may be so under the influence of the night's witchery.



TELEPHONING ACROSS THE CONTINENT—A SHORT STORY OF A GREAT ACHIEVEMENT

1. Telephoning from the Exposition to Boston. 2. Telephoning from New York to San Francisco. On March 10, 1876, the telephone was born in a little attic apartment at 5 Exeter Place, Boston, when Alexander Graham Bell, the inventor, sent the first message over a wire to an associate, Thomas A. Watson, at a receiver in an adjacent room. On Monday, January 25, 1913, sitting in the offices of the American Telephone and Telegraph Company in New York with Mayor John Purroy Mitchell and other distinguished men, he talked with his son Thomas A. Watson in San Francisco over a wire stretching 3,000 miles across the continent. Dr. Bell's message finely supplements the first electric message from Queen Victoria over the Atlantic cable, "Peace on earth, good will to men." The message transmitted over this transcontinental line: "All honor to these men who have rendered this great achievement possible. They have brought all the people of the United States within sound of one another's voices, and united them in one great brotherhood." A significant incident of Governor David L. Walsh's visit to the Exposition was in telephoning from the Exposition grounds across the continent to Boston, a distance of 3,500 miles, in the fifteenth of a second.



MEMORABLE DAYS AT THE EXPOSITION

1. Vice President Marshall Day. Through the international complications occasioned by the great war in Europe President Wilson was unable to attend in person the dedication of the Exposition. Vice President Marshall, acting as his substitute, and the next in official rank as a representative of the American people, splendidly and most fittingly officiated in his chief's stead on Dedication Day. 2. William Jennings Bryan Day. On the 4th of July William Jennings Bryan, "the Great Commoner," was selected as orator of the day, and the attendance at the Exposition within the turn of that day reached nearly 200,000 people. 3. Champ Clark Day. On Liberty Bell Day it appeared particularly appropriate that the Hon. Champ Clark, Speaker of the National House of Representatives, should be the orator of the occasion. His distinguished presence made this another of the memorable days on the Exposition calendar.



MEMORABLE DAYS AT THE EXPOSITION

1. Ex-President Roosevelt Day. The ex-President was intensely enthusiastic in his addresses in praise of the Exposition. His day was as spontaneous, successful, and characteristic as it well could be. 2. Ex-President Taft Day. Theodore Roosevelt's successor to the presidency, William Howard Taft, was no less gracious and effective in his tributes to the City of San Francisco and the Exposition. 3. General Goethals Day. By his presence on the platform and dignified manner in delivering a timely review of the great work accomplished at the Isthmus, General George W. Goethals rounded out most appropriately the services of these three great chief Panama executives. Under this combination, principally, success was attained. Their days at the Exposition were all memorable ones in its annals of significant popular festival occasions.



PATRIOTIC ANNIVERSARIES—BUNKER HILL DAY. JUNIPERO SERRA DAY

The first panorama shows the crowd in the Court of the Universe on June 17, which was Massachusetts dedication day at the Exposition. The celebration was known as Bunker Hill Day, and a massed band of 165 musicians from Conway's, Cassasa's, and Sousa's Bands, conducted by John Philip Sousa, rendered a program of martial music he had arranged for the occasion. Its celebration called for participation by detachments of cavalry, artillery, infantry, marines, and sailors and salutes from the Presidio guns and the battleship Oregon. The second view pictures the Junipero Serra pageant staged in the Court of the Universe, the forest scene being set inside the arch beneath the Tower of Jewels. The old story of this great Padre, so dear to all the sons and daughters of the Golden State, was told in action by a competent company most appropriate for the time and place.



ADMISSION DAY CELEBRATION

Admission Day, September 9th, is always celebrated by the Native Sons and Native Daughters of the Golden West, patriotic organizations of California, which make this anniversary the occasion for a renewal of friendships, with formal and informal festivities, which usually include a monster parade of floats telling the story of the State. The celebration at the Exposition outshone in splendor all previous parades and the procession was nearly four hours in passing. The procession entered at the Van Ness Avenue gate and passed along The Zone to the reviewing stand. Many of the twenty-four sections had reached the end of the route of march and disbanded before others had passed through the entrance gate. The Native Daughters of Stockton Parlor, in their white regalia, a group of whom is shown in the first picture, made one of the most attractive features in the parade. In the lower picture the Admission Day audience is shown in the Court of the Universe, where appropriate music was rendered and short addresses were made by Governor Hiram W. Johnson and other distinguished Native Sons.



FAMOUS ORCHESTRAS AT THE EXPOSITION

Musical events have made Festival Hall the stage for an almost continuous program throughout the Exposition period. The first panorama shows the Exposition orchestra of eighty-five musicians on the opening day of the Camille Saint-Saëns festival. The great master, eighty-two years old, who personally conducted three concerts, June 19, 21, and 26, at which programs were entirely of his own compositions, is seen standing on the rostrum facing the orchestra. Soloists and a chorus of 300 voices took part in the symphonic episode, "Hail California," which he wrote for the occasion. The lower picture is of the Boston Symphony Orchestra of 100 musicians, with Dr. Karl Muck, conductor. The series of thirteen concerts beginning May 13th given by this world-famous orchestra was, perhaps, the greatest musical event of the Exposition. For the occasion Festival Hall was rebuilt and its seating capacity nearly doubled.



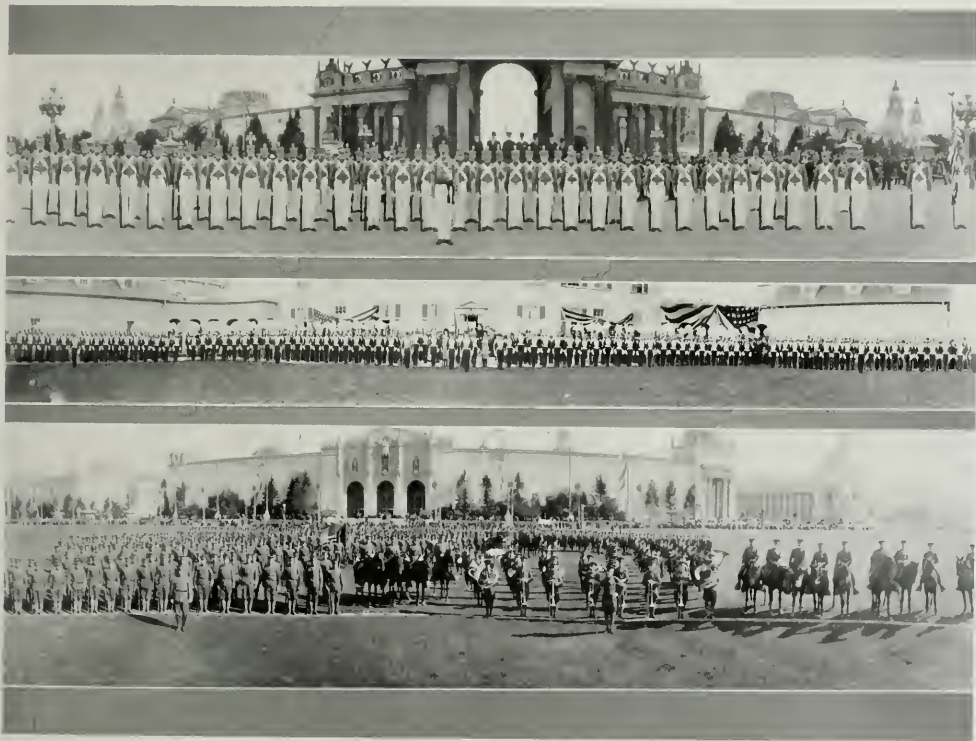
CELEBRATED BANDS AT THE EXPOSITION

The bands at the Exposition have been at all times a center of attraction, and the enthusiasm with which they have rendered the musical programs has made the concerts one of the most enjoyable of the many popular features provided by the Exposition. In the first panorama Philip Pelz's Russian Band is pictured. The conductor in a uniform of white and the bright uniforms of the musicians with brilliant collars and fezes, added to popular interest when listening to the harmony of their playing. In the center view John Philip Sousa and his band are seen on the steps at the west entrance to Festival Hall. The engagement of the band of nine weeks terminated in July with a most enthusiastic gathering in the Court of the Universe. The lower picture shows Patrick Conway and his band on the green just west of Festival Hall. The concerts by this band were usually given in the Fillmore band stand and were always listened to by eager and attentive audiences.



FAMOUS BANDS AT THE EXPOSITION

The upper picture is of the Exposition Official Band of forty musicians, with Conductor Charles H. Cassasa in the center of the front row. This band furnishes music for most of the Exposition ceremonies, Giuseppe Creatore and his great band of fifty-five Italian musicians, which played seven weeks at the Exposition, the engagement beginning upon the opening day. They are seen in the second picture standing in the plaza just west of Festival Hall. Their concerts, usually given in the courts, were attended by large and enthusiastic audiences. In the third panorama the Boston Band, with Conductor Emil Mollenhauer, standing in advance of the center of the line pictured. This band usually played at the Fillmore band stand, and at each concert all seats were filled. Their engagement for nine weeks beginning July 17th was extended three weeks in response to popular demand.



MILITARY EVENTS AT THE EXPOSITION—THE CALIFORNIA GRAYS, THE RICHMOND BLUES, AND THE FIRST INFANTRY NATIONAL GUARD OF ILLINOIS

The illustrations show some of the prominent military organizations, a large number of which have participated in the life of the Exposition. In the first panorama, the California Grays, as they lined up in front of the Tower of Jewels on May 8th, their own day, can be seen in their white and gray uniforms so admired and beloved by Californians. The second shows the famous Virginia Blues as they appeared taking part in the Virginia Day exercises on July 8th in front of the Virginia State Building. This regiment is one of the oldest organizations of its kind on the continent, having been organized in 1789. They escorted Governor Henry Carter Stuart, who came to preside at the Virginia dedication day exercises. The lower picture shows the First Infantry Regiment of the National Guard of Illinois on the Marina. They came 600 strong with Governor Dunne and party to participate in celebration of Illinois Day on July 21.



NAVAL SCENES AT THE EXPOSITION—UNITED STATES NAVAL ACADEMY DAY AND GROUP ON BOARD THE BATTLESHIP OREGON

The review shown in the first picture took place on the Marina, close to the yacht harbor. Admiral Pond of the Pacific squadron is the central figure in the reviewing stand. Nine or ten warships and naval training ships were in harbor for the occasion. The second picture shows officers and sailors on board the Oregon. As many as could be reassembled of the men who manned her when she set out on her famous trip around Cape Horn during the Spanish-American War in 1898 brought her back to San Francisco for this celebration. The old battleship, at anchor in the roadstead opposite the Exposition grounds throughout the entire Exposition period, has been open to visitors at all hours of the day.



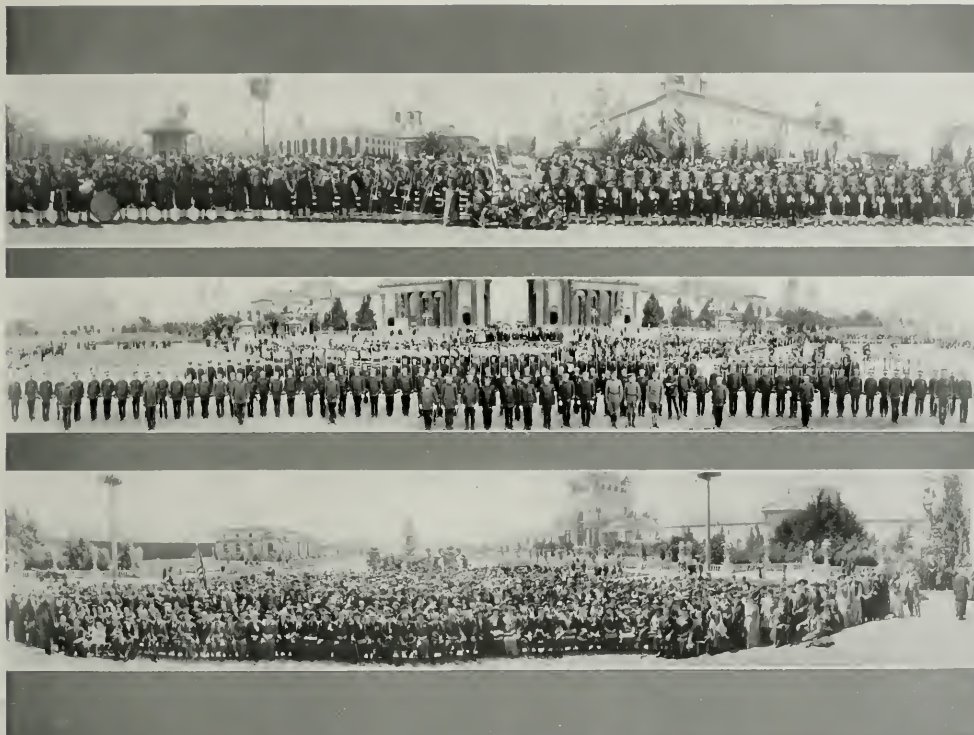
THE BLUE JACKETS IN TRAINING AT SAN FRANCISCO

These boys in white and blue have done valiant service at public receptions, military and naval displays at the great Exposition. Their headquarters at the United States Naval Training School on the Bay, at Yerba Buena Island, is one of the four great naval training schools of the United States. 1. Representing the Band. 2. Color Guard. 3. A Company Square Formation. 4. The Training Station at the Island. 5. Sham Battle, with a 3-inch field piece in action. 6. A Company on the Charge. The engravings are reproductions of photographs made by F. M. Metzger for the United States Government Exhibit in Machinery Hall.



DAILY NEWSPAPER SPECIAL DAYS

Each of three San Francisco daily newspapers entered with zest into the spirit of this class of celebration and arranged special day exercises, record crowds signifying their approval on each occasion. The plan for making the Exposition popular with the children received great impetus from Examiner Day, May 1st. Each child was presented with an American flag as he entered the gate, a symbol of freedom, which admitted them to all concessions and making them honored guests wherever they chose to go. The exercises at the band concourse shown in the upper picture included costume dancing and other exercises devised for their amusement. Following this good fashion the Call-Post Day was celebrated on August 11 with a program that began at early morn and included boat racing and aeroplane flights by Art Smith. The second picture shows a small detachment of the crowd which assembled in the Court of Abundance for the completion of the program of exercises for that day. Happyland Day, June 19, was the bulletin's festival for the children, who furnished most of the features on the program of entertainment. The third picture shows some of the dancers in front of the organ tower in the Court of Abundance, and the stage setting seen in the center of the court indicates the form of entertainment which followed.



FRATERNAL ORDERS AT THE EXPOSITION

Throughout the Exposition period friendly rivalry has prevailed among fraternities as to which should bring to the Exposition the largest number and arouse the greatest enthusiasm, and usually the aid of the official photographer's camera has been invoked. The first panorama above shows the ever picturesque Shriners in line on the Avenue of Progress. Their day, July 19th, was one of the great days of the Exposition. The picture in the center recalls one of the most beautiful of the Exposition festivities—Fraternal Brotherhood Day, July 24th—the diversity in beautiful uniforms worn by the different delegations making a kaleidoscope of color in the South Gardens where they assembled. One of the first of the very large gatherings was that of the Knights of Pythias and the Pythian Sisters for Knights of Pythias Day on May 19, the closing day of a convention lasting a week, with daily and evening sessions at the Pythian Castle.



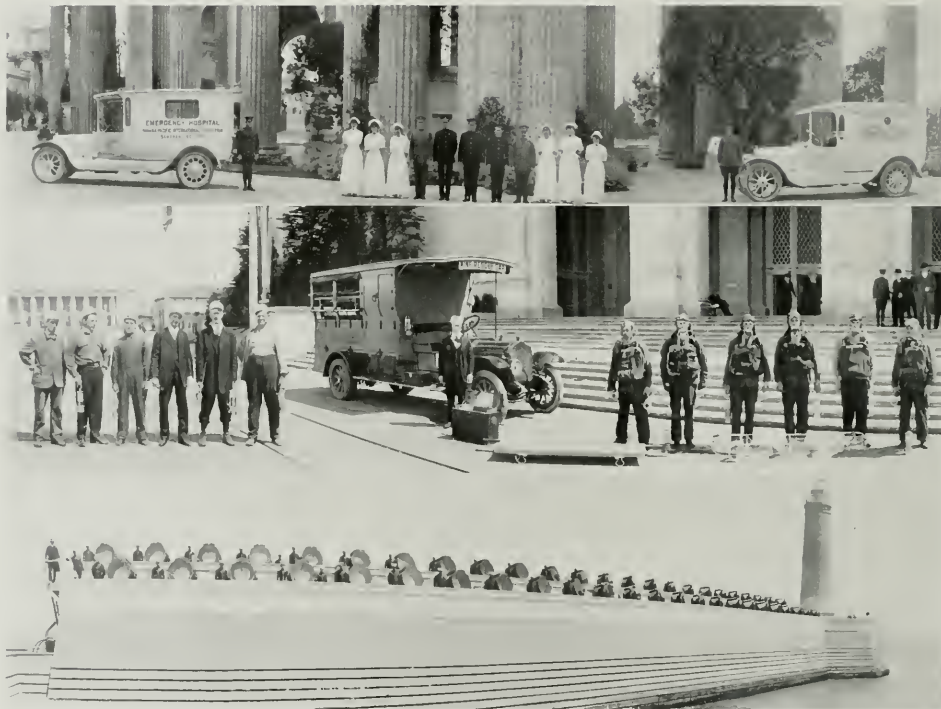
FRATERNAL ORDERS AT THE EXPOSITION

The first picture shows the great gathering of Odd Fellows and Rebekahs in the Court of the Universe on May 13, which was Odd Fellows' Day. The thousands in attendance crowded the esplanade in front of the band stand in the court, which served as a speakers' stand. Odd Fellows from all over the country were present. The second group was taken on Elks' Day, July 29, when many thousands of Elks lined up on the Mall, following their arrival by steamer and train from all parts of the country. The celebration was a carnival of fun and good fellowship. In the third view the Knights of Columbus are pictured as they rallied for celebration of their day at the Exposition. It was one of a number of occasions when their enthusiastic interest in Exposition celebrations was manifested.



THE AVIATORS

Aviation has been a popular feature at the Exposition from its beginning. Even in pre-Exposition times enormous crowds gathered to watch Lincoln Beachey, who among other feats made an indoor flight through the Palace of Machinery on New Year's Day, 1911. In the central picture he is seen circling above the Column of Progress. The picture at the right of the same shows Beachey starting in the Tauble machine on the flight which cost his life on March 11th. The first picture shows Silvio Petrossi, who gained great popularity by many spectacular flights in his monoplane. Art Smith in his biplane selling out across the Marina for his daily ascension, with the never-failing crowd in attendance, is seen in the picture below at the left. Charles Niles, ready to take flight in his monoplane, is pictured to the right in the lower row. His control of the machine is seemingly perfect and his contributions to the pleasure of Exposition visitors are greatly appreciated.



EXPOSITION FEATURES—THE HOSPITAL CORPS, THE MINE RESCUE CORPS, THE BATTERY OF SEARCHLIGHTS

The first picture shows the staff of the Exposition Emergency Hospital posed within the colonnades of the Palace of Fine Arts. The hospital and its equipment, which includes every up-to-date device for relief of suffering, is a working exhibit, twenty-nine firms and individuals having availed themselves of the opportunity for demonstration. The second view, the United States Government participation includes a mine rescue drill daily at 2 o'clock. Following an explosion in the model mine the rescue corps, appropriately accoutred with devices for their own protection, bring out the unconscious victim of the explosion, resuscitate him, and apply first aid. The educational value of this practical demonstration can not be over-estimated. The third illustration shows the battery of searchlights on the outer arm of the yacht harbor, a most important factor in the lighting of the Exposition. When color screens are used in the scintillator drill given several times each week the lights are manned by marines from the United States Marine Camp maintained within the grounds.



METHODS OF TRANSPORTATION ABOUT THE GROUNDS

Intramural travel by reason of the novel methods employed has been one of the pleasures enjoyed at the Exposition, for to rest while sightseeing met with instant favor. The Fadgi auto trains have been constantly in operation with about twenty trains that circle the exhibit palaces and connect the live stock area on the extreme west with The Zone at the east end of the grounds, approximately three miles. Other lines are run through The Zone and along Administration Avenue to the Inside Inn. The Overfair Railway, which runs from the southeast corner of the Palace of Machinery around past the ferry slip and along the Marina to the race track is a miniature of the latest broad gauge standard equipment. The little locomotives are perfect models. The coaches, their trucks, the air brakes, headlights, signals, and semaphores are all of the latest approved pattern. In appearance it is a toy contrivance; in reality one of the big things of the Exposition, of invaluable aid in handling the race track crowds, besides being ever popular as a recreation device.



AN EXPOSITION AUDIENCE

The scene represents a great concourse of people gathered upon the plaza in the South Gardens. It indicates the loyal spirit of the people of California towards the Exposition, which is exhibited upon all important occasions. The main entrance is seen beyond the Fountain of Energy. Beyond the entrance lies a residential section of the city and upon the streets, which ascend the hills are many of the most beautiful homes of the citizens, with parks and playgrounds intervening. The great south hedge inclosing the Exposition grounds and the main entrance are clothed with a mass of flowery moss. The hedges are twenty feet high, eight feet wide, and are watered by a novel irrigation system.



THE EXPOSITION AUDITORIUM

This most costly of the Exposition structures, built for permanence on a choice site in the Civic Center of San Francisco, occupies an entire block between Hayes and Grove, Larkin and Polk streets. Its architecture is of classic simplicity, and the building material is steel and concrete, with granite facings. Its cost to the Exposition was upwards of a million and a quarter of dollars. The main audience room has seating capacity for 8000 people. Surrounding the main hall are some fourteen smaller halls, equipped with sliding partitions so they may be subdivided, or enlarged, at will. These are designed for council and committee or assembly rooms for the lesser conventions. In all more than 800 congresses and conventions were scheduled by the Exposition Department of Congresses, and most of them held their sessions at the Auditorium, which has been the scene, also, of many splendid entertainments, among the most noteworthy being the Elsteldford, held in August; the Army and Navy Ball, and the Pageant of All Nations. The great organ in Festival Hall will be installed in the Auditorium after the Exposition closes, and it is expected that many of the murals, sculptures, and other Exposition treasures will find a lasting home in this great building.



EXPOSITION GARDENS

1. In the South Gardens at the opening of the Exposition the space was a Spring freshet of yellow daffodils and tulips. Beneath them masses of pansies were coming into bloom, which reached perfection by the time the Spring blossoms were fading. The pansies were followed by other seasonable flowers, so that there has been no moment when the entire area has not been richly arrayed. 2. The gardens of the Horticultural Department occupy eight acres south of the Palace of Horticulture, and about one-third of the space opposite the Inside Inn, is filled with the wonderful Netherlands horticultural exhibit. Yews and boxwood clipped to shape are set at intervals along the paths and in the plots, and the displays of tulips, dahlias, rhododendrons, holly begonias, and countless species of ornamental shrubs have made these gardens, which were arranged under personal supervision of Aerie van Vleet, government expert for the Netherlands, a dream of delight. 3. Bordering the Palace of Horticulture on the west and north an extension of the Netherlands gardens contains an arrangement of shrubbery and foliage plants and beds of rare blooms. 4. Another view of the South Gardens shows the urns of flowers and vines set at intersection of paths and ornamental light standards.



SERVICE BUILDINGS AT THE EXPOSITION

1. A branch of the Anglo-California Trust Company is the official and only bank inside the grounds. 2. The Young Women's Christian Association serves meals and has many forms of entertainments in their building. 3. The enlisted men of the Army and Navy are well provided for in this attractive building, located near the Canadian Pavilion. 4. The Service Building, located at the left of the Fillmore Street entrance, contains the offices for many of the Exposition officials.



THE INSIDE INN

The Inside Inn contains 1100 rooms and is centrally located. Near the Inn is the band concourse, where concerts are given afternoons and evenings. Beyond is the Palace of Fine Arts, the Presidio, Golden Gate, San Francisco Bay, and the Marin shore, with Mount Tamalpais seen over all in the far distance. The major portion of the Exposition is ranged on the east, the Tower of Jewels and the Palace of Horticulture being conspicuous objects. In the immediate foreground are the gardens of The Netherlands horticultural exhibit.



SOME OF THE GREAT RAILROAD EXHIBITS AT THE EXPOSITION

1. The Southern Pacific shows by paintings and most beautiful landscape settings the magnificent scenery of "The Road of a Thousand Wonders." 2. The Grand Trunk System, and 3, the Canadian Pacific, show the wonderful scenery and characteristic features of country through which they pass. 4. The Great Northern display is housed in this building, making Glacier National Park an especial feature. 5. "The Globe," the exhibit of the Western Pacific, Denver and Rio Grande, Missouri Pacific Iron Mountain lines is in the Palace of Transportation



THE CALIFORNIA BUILDING

The California Building, of Mission architecture, is the largest structure, with the exception of exhibit palaces, on the Exposition grounds. It has a frontage of some 700 feet on the Esplanade and 350 feet upon Administration Avenue to the bay shore, with an outlook toward the Marin hills of surpassing beauty. Shaded patios, brick paved as were those of the early Missions, surround the Forbidden Garden in the center. Back of this, with balconies bordering the bay, is that portion of the building known as the Host Section. This contains a spacious reception hall and ballroom, with connecting banquet rooms. On the second floor are executive offices of the Woman's Board, and above this rise the bell towers. The central part of the building has been administered effectively by the Woman's Board. The east wing of the building is occupied by the display section, where the exhibits of fifty-eight counties of the Golden State are displayed. The west wing is occupied by executive offices.



MAIN TOWER, CALIFORNIA BUILDING

The square Mission tower in the center of the California Host Building has a dome at each corner beneath which Mission bells swing, mute, as are those good builders of the long ago in honor of whom this beautiful palace was, in part, erected. Their part in this celebration which but for their devout pioneer lives could never have been, is a silent one, nevertheless seldom lost sight of, taking place in various ways such as the reproduction in the patio here of the Forbidden Garden of the Santa Barbara Mission, which dates from discovery days. The cypress hedge which surrounds the garden is as old as the City of San Francisco. It was a part of Harbor View Baths and Gardens which for generations was as much a part of the city's life as is Golden Gate Park, but which was sacrificed for this celebration.



SOUTHERN CALIFORNIA EXHIBITS

The view is of one of the many beautiful entrances to the Southern California display section in the California Building. This section includes the displays of Los Angeles, San Diego, Ventura, Orange, San Bernardino, Imperial, and Riverside Counties. The entire section, one of the largest and most magnificent of the building, is entirely surrounded by an artistic Mission style facade so representative of the Southland. This style of architecture predominates throughout. There is a series of artistically arranged kiosks and booths throughout the section and surrounding the central structure, which houses the Bureau of Information and a \$35,000 semi-precious gem display. The Mission motion picture theater is finely equipped, as is the Southern California bungalow rest room. Within this facade may be seen the wide range of products which lend such wonderful color tone and render the section so pleasing to the visitor. The glories of Southern California are fully depicted, savoring of a modernized Garden of Eden.



ALAMEDA COUNTY, SAN MATEO, SANTA CRUZ, AND MONTEREY

Two of the many entrances to the Central Coast Counties section in the display wing of the California Building. Passing beneath the Alameda arch the visitor is face to face with the central feature of this county's display—the diorama demonstrating the transportation facilities of the county. On the balcony in the background is seen the entrance to the offices and rest rooms of the Central Coast Counties. The highly ornate pavilion seen through the arch on the right is the central feature of San Mateo County, home of flowers and beautiful residences. This county has chosen only the beautiful and the artistic to display at the Exposition. The pavilion is of rich Moorish architecture and houses a relief map of the county. Flowers, potted plants, and greenery adorn San Mateo's section. On the left of this section is the display of Monterey County, rich with historical relics of the early Californians as well as the agricultural and industrial products of the county. To the right of the entrance is Santa Cruz County's section featuring agriculture, horticulture, scenic resorts, and buildings.



TUOLUMNE AND SISKIYOU COUNTIES EXHIBITS

The view shows the entrance to the section in the California Building devoted to the displays of the diversified products of Tuolumne and Siskiyou Counties. No other counties of the State excel in range of products, of mine, forest, or soil. Through the arch can be seen the electrically lighted plate glass showcases holding Tuolumne's \$30,000 collection of gold nuggets and specimens. Siskiyou County is displaying an equally fine collection of the yellow metal in her "gold room" in the rear of the section. To the right are to be seen the products of Siskiyou County, including practically every horticultural and agricultural product known to a temperate mountain zone—"Mountain liquified air" apples, mineral waters, fresh and processed fruit and vegetables, nuts, grains, cereals, ceramics, and shrubbery, a truly representative display.



VIRGINIA

The Virginia State Building is a reproduction of George Washington's home at Mt. Vernon. The Colonial furniture includes many pieces that belonged to or are associated with him loaned for this celebration by a descendant, Mrs. Nannie Randolph Heth, who is hostess of the building. The display rooms contain a school exhibit. Photographs of scenes in the Old Dominion are a source of great interest to visitors, and the transparencies which picture the life of today include the great farm industries of the State. Among the many entertainments here the visit of the Virginia Blues in attendance with Governor Henry Carter Stuart and party on Virginia Day, July 8th, was most picturesque. The regiment was formed in 1789 and from that date to the present has been a feature in State ceremonies.



THE MARYLAND STATE BUILDING

Maryland's building is a Colonial home, being a copy of Homewood, the residence of the only son of Charles Carroll of Carrollton, signer of the Declaration of Independence, which was built in 1802. The house still stands just outside of Baltimore, on University Parkway. The Johns Hopkins University now owns the tract and is erecting buildings thereon. This attractive State building contains many things of historic interest. The building also contains living rooms for the Maryland official family, Miss Elizabeth Tilghman Hensley being hostess of the building. The outlook is of gardens in every direction, and the site a choice one. Appreciation of the homelike hospitality dispensed is evidenced by throngs of visitors.



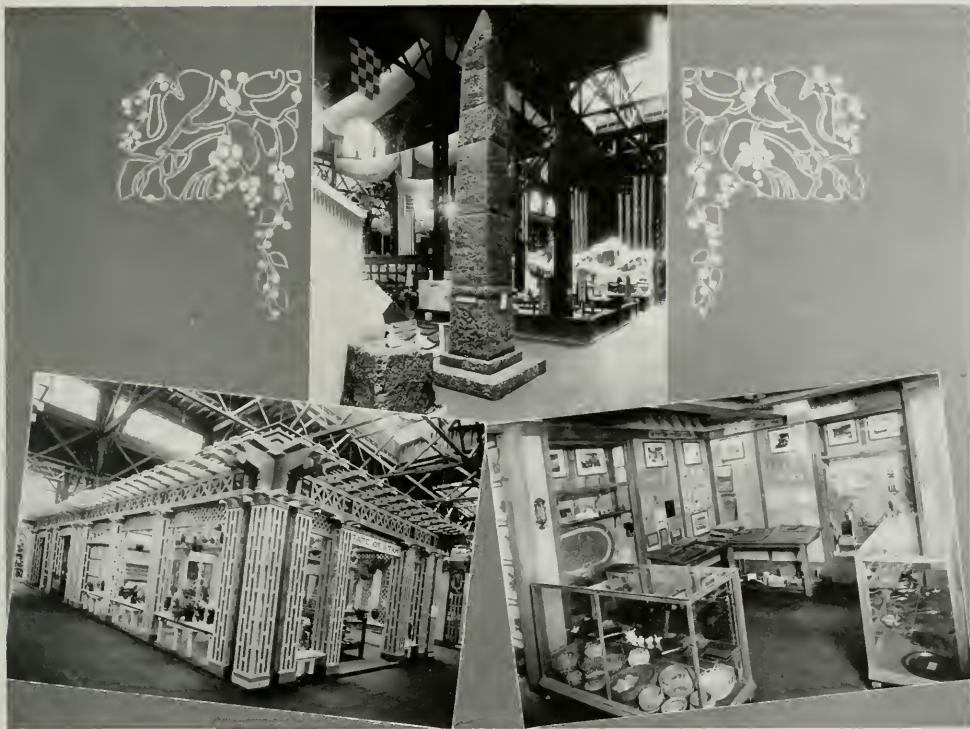
INTERIORS OF THE MARYLAND STATE BUILDING

1. The Colonial room in the Maryland State Building contains pictures of the settlement of the Colony, the picture over the mantelpiece being that of the landing of Leonard Calvert on March 25, 1634, who was a brother of Cecilus, Lord Baltimore, to whom Charles I granted the charter. 2. A view of the hall which contains pictures of prominent Marylanders during various periods. 3. The Colonial dining room, the furniture being of Sheraton design, makes an inviting exhibit. 4. The Revolutionary and War of 1812 room contains most appropriate pictures of those periods, among them being Generals of Revolutionary fame. A picture of George Washington resigning his commission in the Continental Army, which he did in the Senate chamber of the State House at Annapolis; one of Francis Scott Key, the writer of the "Star-Spangled Banner," and two of Fort M'Henry showing the position of the original flag pole from which the flag was flying when Key wrote the national anthem.



THE UTAH STATE BUILDING

Utah was the first State whose acceptance of the invitation to participate in the Exposition took definite form in a fund for building and exhibit, and her part from the first to the close has been a conspicuous one, including the visit of Governor Spry and party, attended by 100 uniformed high school cadets, who took part in the exercises of Utah Day on July 21, to which the substantial building that occupies a most attractive site on one of the triangles at the junction of the Avenue of States with the Avenue of Nations, lends itself admirably. Within the building a working model of a copper mine in operation on the first floor, and of a coal mine on the second floor, have been of interest to many thousands of visitors. Painting and sculptures by Utah artists are to be found here. Offices and reception rooms are on the first floor, and a stairway leads to the mezzanine, where rest rooms, lounge, and smoking room are located. Daily lectures by William A. Leatham, the Superintendent of Utah Building and Exhibits, contributed much to the popularity of this building.



UTAH EXHIBITS

1. The upper picture is that of Utah's exhibit in the Palace of Mines and Metallurgy, the obelisk 40 feet in height being constructed of huge blocks from her coal mines. The United States Geological Survey estimates the coal lands of Utah to cover 15,000 square miles. 2. Utah's attractive booth in the Palace of Horticulture contains almost every known product of the soil, in the natural state, and processed. This exhibit won two gold and one silver medal. 3. This exhibit in the Palace of Education won the medal of honor, which is the second highest award made by the Exposition. Eighty-six per cent of the State's general tax revenue is expended for educational purposes and the display of the product of manual training in the schools is of unusual interest, handcraft of infinite variety of the most perfect design and construction being included.



THE NEVADA STATE BUILDING

The Nevada State Building, located on the Marina, has been the center of attraction to thousands of Nevadans and their friends and former residents of the State throughout the Exposition period. Many formal and informal social functions have been held under the direction of Mrs. Jewett W. Adams, official hostess, seconded by Mrs. Lucy A. Gates. An attractive display of domestic art, installed under direction of Mrs. W. A. Massey, as well as a comprehensive collection of the work of students of the Nevada State University and pupils of the grade schools, have interested many visitors. Nevada's building was designed by F. J. DeLongchamps, architect, of Reno, and was erected by A. S. Gough of Goldfield. As a part of the State's participation in this celebration, which has been active and enthusiastic at all times, the visit of the Governor and party for Nevada Day was one of the most interesting of the Exposition festivities.



NEVADA EXHIBITS

In the upper picture is shown a portion of the Nevada booth in the Palace of Agriculture. Many of the varied products of the State's farms, ranches, and orchards were on display here, in most attractive arrangement. The exhibit, as was the mineral exhibit, was collected and installed under direction of the University of Nevada, Dean S. C. Knight directing the work in agriculture and Professors Lincoln and Jones the work in mines and metallurgy. Dean J. G. Scruggs has had general supervision of collecting and installation. Lloyd B. Patrick and Leo Pinger have been in charge of the booth. The two views below are of Nevada's mining exhibit. This was awarded the grand prize, the highest possible recognition by the International Jury and a lasting testimony to Nevada's pre-eminence as a producer of economic minerals. On the walls are many scenes of the early days when the fabulous fortunes were founded here—days of the Comstock Lode, Con and Virginia, and others, the fascination of which will last forever. The exhibit has been in charge of J. H. Price and J. E. Babcock.



THE MONTANA STATE BUILDING

The Montana State Building, located on the Marina overlooking San Francisco Bay, conveys an impression of prosperity, peace, and plenty such as prevails in the home State. It was designed principally for ministering to the comfort and convenience of visitors from Montana and their friends. Commodious rest rooms, lounge, writing, and dressing rooms appropriately decorated and furnished fill most of the space, but what might be termed a sample display of her many products has been installed, and the walls have been utilized for emphasizing her wealth by the use of pictures. The Montana farmer deserves great credit along with the soil and climate for making it possible to make such a complete display as the State has in the main exhibit palaces. Frank A. Hazelbaker of Dillon is the Directing Commissioner, David Hilger of Lewistown is the Chairman of the Commission and F. S. Lusk of Missoula is Vice Chairman.



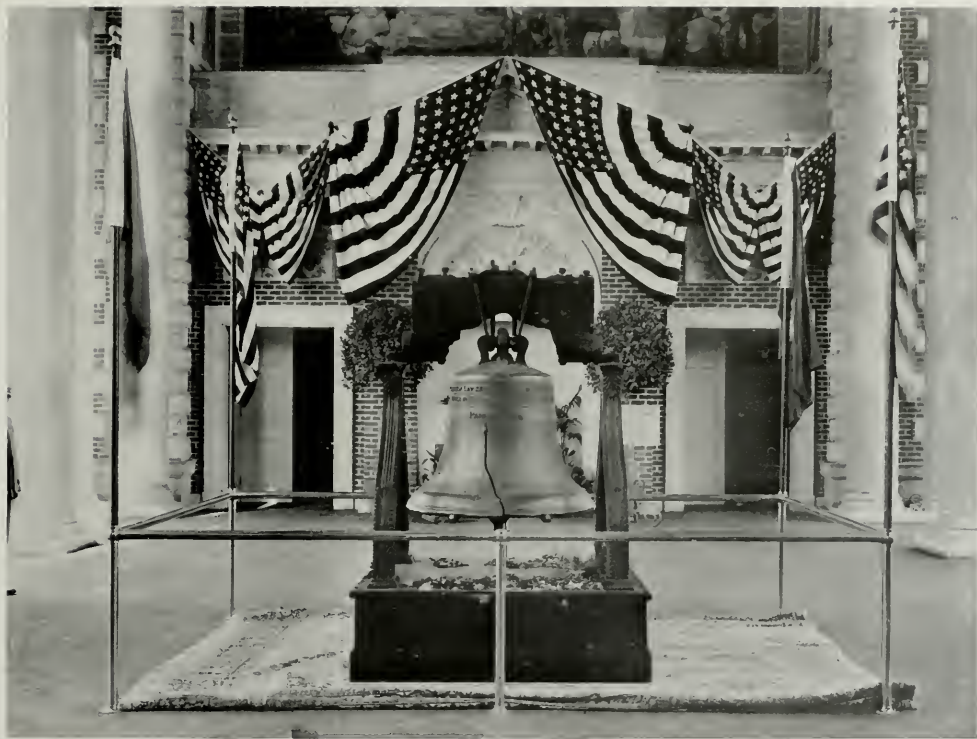
MONTANA'S UNIQUE DISPLAYS AT THE EXPOSITION

1. In the Palace of Horticulture Montana apples are prominent in the State's display, there being more than a score of varieties represented. In the center of the display are intertwined American flags formed with apples of three colors. There is also an attractive exhibit of processed fruits. 2, 3. It is in the Palace of Agriculture that the Montana exhibits have attracted the greatest attention. Here are shown the cereals, with wheat, oats, and barley presented as leaders. The products are shown in sheaf and threshed. Accompanying these exhibits of cereals are striking statistics showing comparison with the other States of the 1914 yield in oats, wheat, and corn. 4. Montana's beautiful display in the Palace of Agriculture, which was awarded a grand prize for cereals, 9 medals of honor, 76 gold medals, and 199 bronze medals.



PENNSYLVANIA

This building, fronting south on the Avenue of States, with an open loggia supported by columns with the State seal of Pennsylvania placed above the entrance, is copied from Independence Hall in Philadelphia, and it is most appropriate that here the Old Liberty Bell should be installed. Throngs pass and repass it during all hours of the day when it is on exhibition, paying silent homage to the past and thrilling to a new spirit of the freedom for which the old bell stands. The low east wing of the building contains an assembly hall and motion picture theater and reception rooms occupy the west wing. A steel vault especially built for the purpose safeguards the bell at night. The ceremonies here on Pennsylvania Day, September 3, gained added impressiveness from this mute reminder.



THE LIBERTY BELL.

This relic, that rang out the first American ode to freedom, reached San Francisco on July 17th, 1915, after a triumphal tour across the continent, and was received and installed with appropriate ceremonies, one of the largest and perhaps the most hearty enthusiastic crowds of the entire Exposition period being assembled for its reception. Admissions on that day numbered 113,682. Every day since it was first placed on exhibition in the open rotunda of the Pennsylvania Building a constant stream of visitors flows past it, tributes of flowers being paid frequently. The old cracked bell seems to wake in every American an echo of the spirit which prevailed then of "ring out the false, ring in the true." The Daughters of the American Revolution are a guard of honor. They keep a wreath of immortelles and of fresh flowers combined crowning the bell at all times.



THE LIBERTY BELL

The Liberty Bell was cast in London and brought to Philadelphia in August, 1752, and in September was cracked on its first ringing. Two "ingenious workmen" of the city made a recast of the bell and in 1753 it was rehung in the tower of Independence Hall, where a portion of its duties was to call public meetings and convene the Provincial Assembly. July 4, 1776, the Declaration of Independence was formally ratified, and on the 8th the Liberty Bell announced to the world the birth of a new nation. In 1777, to keep it out of the hands of the invading British, it was removed to Allentown, returned after the evacuation, and from that day to the present has rung out its patriotic notes on great and memorable occasions. To satisfy the ardent cravings of other sections of the country for a sight of this sacred tocsin of liberty, pilgrimages have been made North, South, East, and to the Middle West, this, to San Francisco, being the longest of all.



MURALS IN THE PENNSYLVANIA BUILDING

The mural paintings in the Pennsylvania Building at the east and west ends of the loggia, are the work of one of her well beloved sons, Edward Trumbull, well known as an artist of the first rank. On the left the treaty with the Indians, made by William Penn, which was never broken, is pictured in a colorful composition. The famous old elm under which this historic treaty was concluded is still standing in Penn Treaty Park, in the northeast section of Philadelphia. The panel on the right shows in allegory the great iron and steel industry of Pennsylvania. Giant figures suggesting a triumphant struggle are shown against the glow of the furnace.



MISSOURI

The Missouri State Building occupies one of the choicer locations on the Exposition grounds, with an outlook across the bay that includes a constant flight of both ships and seagulls, with misty hills and islands fringing the picture. Terraced lawns surround the building, of Colonial architecture, its roof supported by four mammoth columns two stories in height. The main feature of the interior is the great meeting hall which has been the social center for Missourians and the scene of many charming entertainments. The hall is beautifully furnished, with soft grey walls and hardwood floor. A glazed fireplace, white enamel finish, and a unique lighting system contribute to the attractiveness of the main hall. The seal of the state is set above the main entrance. The architectural plans were furnished by H. H. Hohenschild of St. Louis, and the construction was by the McCarthy Construction Company. The lighting fixtures and furnishings were from St. Louis firms. The commissioners are John L. McMalt of Aurora, W. D. Smith of Princeton, Norman M. Vaughan of St. Louis, J. A. Cunningham of Caruthersville, and W. A. Dallmeyer of Jefferson City.



MISSOURI EXHIBITS

1. This great room in the Missouri Building is in the form of a court, with ceiling 30 feet high. A gallery surrounds it, from which open several suites for use of distinguished delegations and visitors from the State. A famous fox-trot floor has been provided which adds greatly to the popularity of the building. 2. Missouri's display in the Palace of Horticulture shows the products of that State from vineyards, gardens, and orchards. The famous big red apple of the Ozark Mountains, entered in the contests for the prizes, is specially featured. 3. Missouri's agricultural exhibit shown in this picture is made picturesque and attractive by an artistic design worked out in red, yellow, and white corn. Fifty-six medals have been awarded to exhibitors from Missouri in this department. 4. This shows Missouri's display in the Palace of Mines and Metallurgy, with fine specimens of zinc, lead, and coal attractively and comprehensively displayed. The actual operation of a zinc concentrating plant is a feature of unflagging interest to visitors. Exhibitors in this department were awarded sixty-five medals.



THE NEW YORK STATE BUILDING

The New York State Building occupies a plot 350 by 200 feet facing upon the Esplanade, next the California Building, and is three stories in height. There is an imposing main entrance called the Marina at the center of the building upon the Esplanade and entrances also from two adjoining thoroughfares. Above the main entrance is the coat of arms of the State of New York emblazoned in heavy relief. No exhibits are displayed in the New York State building, although the New York State Commission maintains in the exhibit palaces fourteen exhibits showing the activities of various branches of the New York State government.



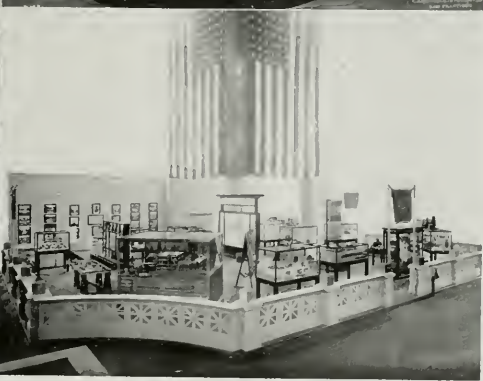
NEW YORK STATE DEPARTMENTAL EXHIBITS

Above are four of the booths showing activities of New York State Departments. The first shows the lecture and motion picture booth in the Palace of Education and Social Economy. In this booth are displayed motion pictures of scenes in every city and county in the State as well as of the social service work being done by the various departments of the State government. No. 2 shows the exhibit of the State Hospital Commission which has direction over the various hospitals for the insane. The third shows the exhibit of the State Commission for the Blind and contains examples of handiwork done by the inmates of institutions for the blind. The fourth shows the exhibit of the New York State Department of Education. This includes a relief map of the State 27 by 36 feet containing 15,000 electric lights, each light representing an elementary school, high school, college, or university.



NEW YORK STATE DEPARTMENTAL EXHIBITS

Above are illustrations of the exhibits made by the Social Service Departments of the New York State Government. No. 1 contains several models of plants over which the State Department of Health has jurisdiction. The Health Department exhibit also shows the rate of mortality at various ages in the State of New York. No. 2 is an exhibit of the New York State Quarantine Station through which nearly 1,000,000 foreigners are admitted to the United States annually. No. 3 shows the exhibit of the State Department of Labor and the New York State Industrial Commission. These departments have to do with wage-earners. No. 4 shows the exhibit of the New York State Department of Prisons. In this exhibit, which contains statistics of various kinds, a finger print identification bureau is maintained.



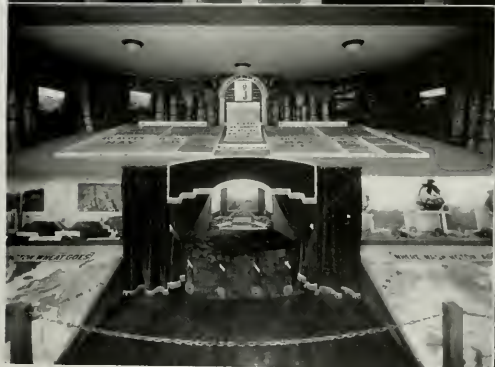
NEW YORK STATE DEPARTMENTAL EXHIBITS

On this page are illustrations of exhibits made by the Panama-Pacific International Exposition Commission of New York State, showing the resources of New York in various lines. No. 1 shows the booth in which New York State fruits are exhibited in the Palace of Horticulture. No. 2 shows a corner of the New York State agriculture exhibit, in which one cheese weighing in excess of five tons, made on a New York State dairy farm, was displayed. This cheese was manufactured under the direction of the State Department of Agriculture. No. 3 shows a portion of the New York State Barge Canal, which is owned and operated as a public institution. The canal with branches exceeds 800 miles in length, and has cost in excess of \$150,000,000. No. 4 shows the exhibit of the mineral resources of the State of New York, including a miniature spring surrounding which there is a display of the State-owned Saratoga Springs Reservation.



WASHINGTON

The Washington State Building is one of the most attractive of the State edifices. It is situated at the west end of the Avenue of Nations, with an outlook to the south across the circle where the Avenues of States and Nations meet. To the north is a magnificent view of the bay and its encircling hills. It is of the Italian Renaissance style of architecture and the home State atmosphere of peace and plenty is maintained in the quiet rich decoration within and without the building. A motion picture theater fills the lower floor at the western end of the great main entrance hall. Stairways at either end lead up to the galleried second story, where lounge and rest rooms are maintained. Special days, such as Salmon Day, Wenatchee Apple Day, berry days, cherry days, pie day, and the like have made the building the scene of constant festivity. The members of the Commission appointed by Governor Ernest Lister are Hon. John Schram, Chairman; Hon. Frank Hale, Hon. Huber Rasher, Mrs. W. A. Holzheimer, and Mrs. H. W. Allen. The Executive Commissioner having direct charge is Hon. Charles G. Helfner.



WASHINGTON EXHIBITS

Unlike many of the States participating, Washington has made use of its State building to display some of the resources of the State. While the principal exhibits of the State were placed in the exhibit palaces, a number of feature exhibits placed in the State building make it decidedly attractive and interesting to sightseers. Washington apries pouring out of a huge cornucopia occupy the space in the center of the building. In the east end will be found artistically arranged exhibits of the agricultural, horticultural, and dairying resources of the State. In addition to these an exhibit of Washington's finished lumber, displayed in an artistic way, is a revelation to many visitors. To supplement exhibits in the palaces a motion picture theater exhibited films of the State's mighty industries—fishing, canning, logging, farming, and commerce—her scenic beauties, her orchards, and her homes. All pictures here are taken in the building. 1. Stairway tributed. 4. An illustration of the dairy business of the State.



MASSACHUSETTS STATE BUILDING

The Massachusetts Building, occupying one of the most commanding locations at the Exposition, is a reproduction of the famous old Bulfinch front of the State House at Boston. The building is distinctly a home building, with the exception of a large motion picture theater on the ground floor, where views of the history and scenery, the commercial and industrial activities, and the social life and work of the Commonwealth are shown. The long, imposing front steps following the lines of the terracing of the lawns, lead directly into a reproduction of the famous Doric Hall of the original State House. On one side of this hall is a well equipped and comfortably furnished library and on the other side a reception or blue room. On the second floor is the Governor's suite, the tea room, and a ladies' parlor, sometimes called the antique or rose room, leading from which is a ladies' retiring room. One of the most popular features of the house is the lunch and tea room. From the front balcony on the second floor a most wonderful view of the Exposition can be had. This balcony is a natural extension of the tea room.



MASSACHUSETTS AT THE EXPOSITION

1. The Massachusetts booth, in the Palace of Education, which is a grand prize winner, is one of the largest and most striking in that building. On the first floor are shown exhibits of the vocational and textile schools of the State, together with pictures of many of the leading types of public schools, technical and and the methods of shoe making are revealed through a remarkable set of films owned by the United Shoe Machinery Company, which have been loaned, as has Commission of the Blind of the State of Massachusetts, which has elicited great praise from teachers of the blind. Other features of the social welfare exhibit demonstrate the work of the Departments of Health, Insanity, Charity, Statistics, Arbitration, Parks and Training Schools for Boys and Girls, and Schools for Crippled Children. No. 1 is a section of the educational exhibit.



INDIANA

WISCONSIN

1. The Indiana Building occupies a triangular site at the junction of the Avenue of Nations with the Avenue of States directly east of the Massachusetts Building. All construction materials were brought from the home State, as were the furnishings throughout the building, the Commissioners being convinced that these as a display of the State's resources would be impressive. The rest, recreation, and entertainment rooms include a large library filled with works of Indiana authors. Governor Briston and party attended the Indiana Day ceremonies here on June 26 and the register contains a long list of visitors from that State.

2. Wisconsin's site adjoins that of New Jersey on the Avenue of States. The building is designed for entertainment of visitors from Wisconsin and their friends. There are rest and reading rooms, lounges, and parlors, with offices for the Resident Commissioner and Official Hostess and a great living hall open to the public. A motion picture theater shows films of Wisconsin's industries and the product of her farms, forges, and forests.



TEXAS, MISSISSIPPI, KANSAS, NORTH DAKOTA, AND ARKANSAS-OKLAHOMA

1. The Lone Star State's building, reminiscent of the Alamo, contains displays of the products of the State, with commodious reception and entertainment rooms that have been the scene of almost continuous festivities, formal and informal. 2. The Mississippi Building is of the residential type with large semi-circular portico supported by columns. A central reception lobby, with a motion picture room and a room containing displays of the State's products occupy the first floor, with reception and rest rooms on the second floor. 3. Kansas, a Colonial structure, is designed for hospitality purposes, with writing, reading, and rest rooms for the use of guests. Executive offices occupy the second floor. 4. North Dakota's Building, on a triangular site close to the Marina, is conspicuously attractive for the living cypress columns spaced along its outer walls. Grains and grasses form a principal feature of the displays, a lighthouse of corn being set in the rotunda. 5. The picture in the center is the Arkansas-Oklahoma Building, constructed and maintained jointly by these States.



PANORAMIC VIEW OF MAIN EXHIBIT PALACES



E PANAMA-PACIFIC INTERNATIONAL EXPOSITION



WEST VIRGINIA

The West Virginia Building, on the extreme west of the Marina overlooking the Golden Gate, is fashioned after the old Colonial architecture once so popular in the South. A commodious reception hall with an old style open fireplace, rest rooms, motion picture room, offices, and accessories occupy the first floor. Mezzanines and sleeping apartments are on the second floor. The furnishings are dark brown German reed, harmonizing with the green velvet druggel and olive hangings. A well kept lawn with quantities of flowers and shrubs surround the building, which has been conspicuous for the Southern hospitality which has prevailed here attracting thousands of visitors from the opening to the close of the Exposition. The architect is H. Ray Warner of Charleston; the contractors Messrs. Caldwell & Son of San Francisco, but formerly of West Virginia. The Commissioners are; Colonel Fred Paul Grosscup, Chairman, Charleston; Hon. G. O. Nagle, Secretary, Wheeling; Hon. William F. Hite, Huntington; Hon. John T. McGraw, Grafton, and Hon. Milton F. Lowther, Parkersburg. Hon. G. A. Bolden, Resident Secretary, secured the 25,000 feet of film taken in forty-eight of the fifty-five counties of West Virginia, showing her industries and home scenes. Mrs. Edward B. Kenna of Charleston has been the Social Secretary, and Mrs. Charles S. Williamson, Mrs. Cyrus W. Hall, and Miss Belle Stewart hostesses of the building.



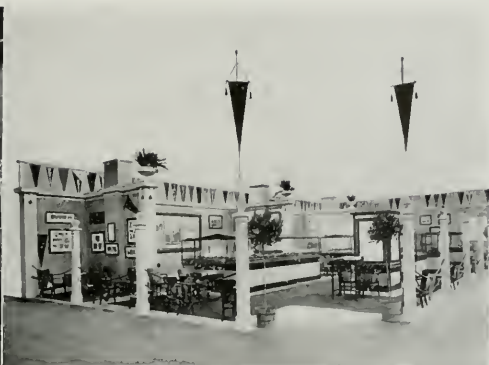
THE OHIO BUILDING

This building which fronts the Avenue of States, with the Canadian Pavilion for its neighbor across the way, is a reproduction of the State House at Columbus. Executive offices and entertainment rooms occupy the first floor. Here the entertainments—for the most part as informal as those of a home-coming week, recitals, receptions, teas, and like affairs—form a continuous program, with occasional formal functions where the dignity of the State takes form in faultless ceremonies. The claim of Ohio that she is Mother of Presidents is emphasized by portrait busts of Grant, Hayes, Garfield, McKinley, and Taft placed in niches of the reception hall. On the floor above a suite of rooms is reserved for the Governor and his family. The building throughout is designed for dispensing hospitality, but fittings and furnishings invite attention in an unobtrusive way to the substantial and artistic products of the home State.



THE ILLINOIS STATE BUILDING

The Illinois State Building, which is of the Italian Renaissance type, is rectangular in shape, with an open court within, and occupies a ground area of 189 by 90 feet. The first floor comprises two entrance foyers, a motion picture theater, an information bureau and postoffice, a publicity room, a room devoted to a memorial of Lincoln, a large reception room, and two rest rooms. The second floor, which is reached by four flights of wide and imposing stairways, has a large recital hall in which a great pipe organ is installed on the west side of the building, with like space on the east side occupied by a ball room. A rest room for women, a smoking room, and two smaller lounging rooms are also on this floor. Organ recitals are given each Wednesday and Sunday afternoon. The third floor is given over to administration offices, a suite of rooms for the Governor of Illinois, and rooms for Commissioners when they are in residence there. The building was designed by James B. Dibelka, State Architect of Illinois, and cost approximately \$125,000.



ILLINOIS EXHIBITS

1. The Lincoln Memorial Room in the Illinois State Building forms a pictorial and manuscript history of the life of Lincoln. The collection of Lincolniana here shown is by far the largest ever displayed and has a value that is priceless. 2. Illinois educational exhibit, Palace of Education, is shown, the most prominent feature being a group of models of the grounds and buildings of various educational institutions of the State, such as the University of Illinois, the University of Chicago, Northwestern University, and Monticello Seminary. The Chicago public schools have a special exhibit. 3. The Illinois mining exhibit in the Palace of Mines and Metallurgy. As the State of Illinois ranks third in the production of coal in the United States and third in petroleum products, these form the main exhibit, although there are also displays of asphalt, lead, lime, pyrite, zinc, fluor spar, and tripoli. 4. The Illinois agricultural exhibit in the Palace of Agriculture; corn is the feature of this display, naturally, as it is King in Illinois. The center of attraction is a pyramid of show corn contributed by the Illinois Corn Growers' Association. Products from corn, including everything from oil to a substitute for rubber, are shown, too, while the University of Illinois has an educational display pronounced one of the most scientific exhibits at the Exposition.



THE NEW JERSEY STATE BUILDING

The New Jersey Building was modeled after the Barracks erected in Trenton, N. J., in 1758 to house the troops which took part in the French and Indian wars. The original building is still standing and is a Mecca for the Daughters of the American Revolution and other patriotic societies. It occupies a prominent place in the annals of the war for independence, as does its representation, the New Jersey Building, in the history of the Panama-Pacific International Exposition. The building is noted for its beauty and simplicity and its air of homelikeness and hearty hospitality. It has filled an important place in the Exposition by supplying a comfortable meeting and resting place for the hundreds of thousands of tired visitors. It was built and furnished at a cost of less than \$50,000, yet has been more noted and popular than some others which cost much greater outlays.



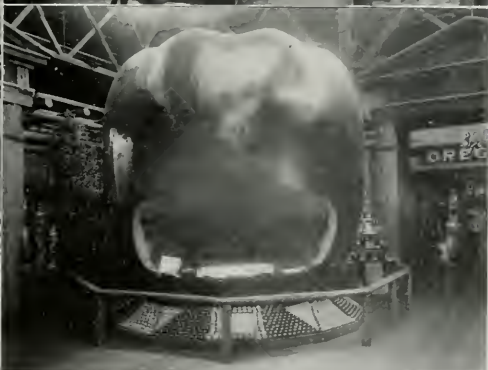
SOME OF THE ROOMS IN THE NEW JERSEY BUILDING

1. View in drawing room of a suite of six rooms set apart for the use of New Jersey's most prominent citizen, Woodrow Wilson, President of the United States. 2. The Princeton Room, whose walls are adorned only by pictures relating to Princeton University. 3. The main lobby or reception room, the homelike and beautiful furnishings of which materially assisted in giving the New Jersey Building an enviable reputation for its attractiveness. The comfortable seats, excellent music, and the fires in the Colonial fireplaces were specially appreciated by visitors. 4. One end of the men's smoking room, where New Jersey newspapers, pictures of seashore, and of cities added interest to the resting place.



THE OREGON BUILDING

The Oregon Building is suggestive of the Parthenon at Athens. It covers an area 150 by 250 feet, directly west from the California Building, with an outlook on bay, islands, and the Marin hills that could not be surpassed in beauty. The columns which support the roof are 18 in number—one for each State in the Union. They are Douglas fir, spruce, and Port Orford cedar, and measure 10 feet in height and from 5 to 7 feet in diameter. Each is said to contain lumber enough to construct a six-room house. The Oregon flag pole towers to a height of 251 feet. It is a single stick of timber, cut from a tree 317 feet in height, and is said to be the highest flag pole in the world. The building contains the county exhibits arranged in artistic booths, many of which suggest the richness of her forest products. An art room, extensive school exhibits, wild game exhibits, a motion picture theater, where the various industries are shown in films, and a reception room open daily until 9 p. m. complete the equipment.



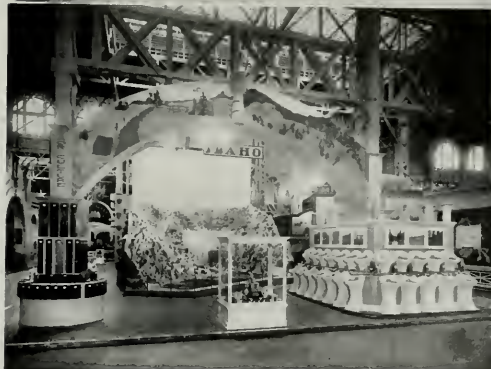
OREGON EXHIBITS

1. Oregon's section in the Palace of Education shows only her methods of standardization of rural schools and Industrial Club work, these being features of special worth in which the State excels. The extensive school exhibits in other lines will be found in her State building. 2. Oregon's superb exhibit in the Palace of Mines, shown in the picture, was awarded the prize as the best collective exhibit of minerals at the Exposition. 3. A small section of Oregon's exhibit in the Palace of Agriculture which was awarded the grand prize for the best exhibit of forage crops. This section shows 671 varieties of products grown on one farm, awarded a medal of honor. 4. This monster Oregon apple, probably a Spitzenberg—occupies a corner of the State's exhibit in the Palace of Horticulture. It is 12 feet in height and within it is shown a panorama of the Hood River Valley, famous throughout the world for its fruits. This exhibit won a grand prize.



THE IDAHO STATE BUILDING

Idaho was the first State to complete its building at the Exposition. It stands like a sentinel overlooking the bay, its architecture showing the influence of the Graeco-Roman sentiment, classical in line and artistic in the pastel shades that prevail throughout the Exposition. Green lawns surround it, and flowers and shrubbery show a touch of the home State in brilliance of color and abundance. Its open portals extend a constant welcome, and throngs of visitors use it as a meeting place. It has been fitted up as a temporary home for executive officers in order to facilitate the work of the Commission. Many industrial exhibits are shown on the lower floor of the building, and they compare most favorably with like products from older States. Especially is this true of her educational exhibit. Vocational training prevails throughout the State and the displays in painting, in china decoration, embroideries, wood carvings, laces, jewel work, and cabinet making indicate the worth of this department.



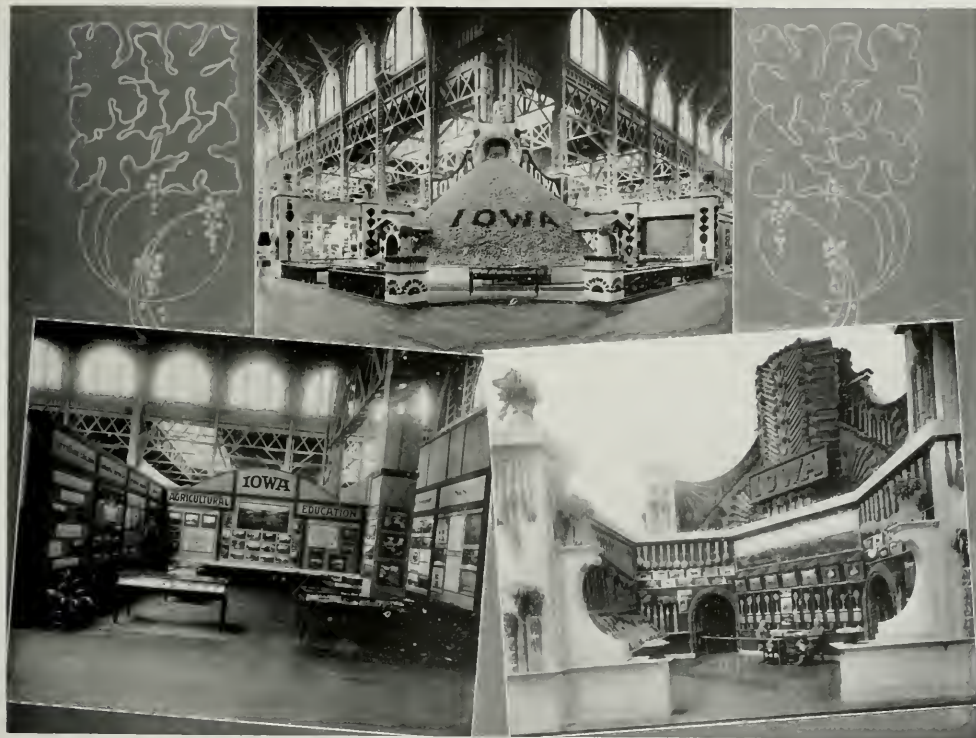
IDAHO EXHIBITS

1. Idaho's space in the Palace of Horticulture is a colorful presentation of the wealth of the State represented in her orchards, the products of which are shown in every possible form—canned, preserved, dried, and in the natural state. Vines and blossoms wreath the arbors surrounding the exhibit and kinship with the world is established by the working model of two small boys raiding a melon patch. 2. The richness of her mines is set forth in this display in the Palace of Mines, the background being a relief map of picturesque mountain ranges. Gold, silver, copper, galena of high and low grade and methods of smelting, granite, and sandstone, mica and malachite—all are so arranged that the novice will enjoy the exhibit and the miner can gather accurate information. 3. Idaho's agricultural products cover a wide range in variety broadly speaking, grains in the uplands, fruits in the valleys. The topographical map aids in understanding the display. Of wheat alone there are twenty-one varieties exhibited. 4. Another section of Idaho's display in the Palace of Agriculture showing Shoshone Falls and the wheat country.



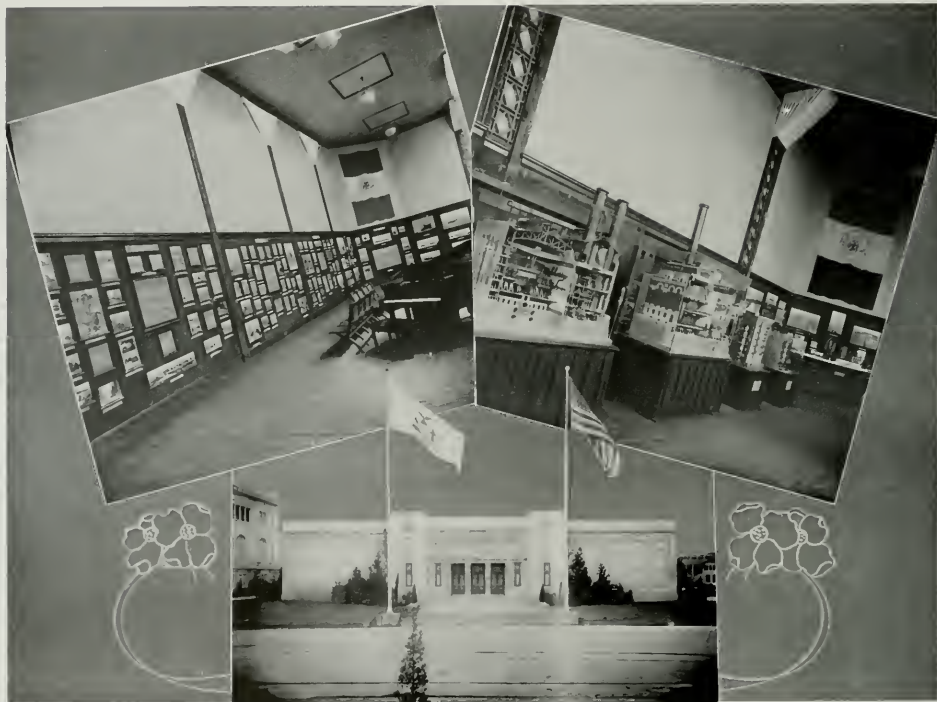
THE IOWA STATE BUILDING

The Iowa State Building, erected at a cost of \$35,000, is equipped with Made-in-Iowa furniture. The outside dimensions are 150 feet frontage by 65 feet in depth. The building, two stories in height with a large, old-fashioned front porch, was designed to be comfortable and homelike. The building contains on the first floor a lounging room with conveniences for visitors. On the second floor the Iowa newspapers and Iowa historical exhibits and the Secretary's office are located. The Iowa Commission comprises Messrs. W. W. Marsh of Waterloo, G. W. French of Davenport, Charles F. Curtis of Ames, F. D. Steen of West Liberty, W. G. Haskell of Cedar Rapids, George Haw of Ottumwa, George E. Wilson, Sr., of Clinton, C. D. Cass of Waterloo, T. A. Black of Sioux City, Emmet Finley of Council Bluffs, and Ralph Bolton of Des Moines. E. W. Miller of Waterloo is Treasurer of the Commission and Woodworth Glum of Clinton is Secretary.



IOWA EXHIBITS

1. Iowa's River of Corn is 15 feet in height and 65 feet in diameter at the base. The cost of this exhibit was \$6000 and it won the grand prize in agriculture. It would be difficult to conceive a more apt illustration of the richness of this part of the "corn belt." The cone is hollow, the interior being used for other exhibits of Iowa's grains, grasses, and the like. 2. Agricultural education exhibit in the Palace of Education. It was installed by the Iowa State College at Ames. The genealogy of corn is shown along with methods of propagation. 3. This pictures the exhibit contained in the interior of the horn of plenty from which carloads of corn cataract. Here are grains, grasses, and other products of the farm, artistic decorative effects having been achieved in their arrangement, and farming as a business becomes very attractive, judged by the constant throng of interested visitors.



NEW YORK CITY

The City of New York appropriated \$200,000 for construction of a suitable building and for exhibits for its participation at this Exposition. The attractive structure erected is shown in the lower picture, which has the Illinois building for next neighbor on the west. The displays were designed to show two features wherein New York City claims to lead the whole world—civil administration and its educational system. Model structures in the picture on the right demonstrate the work accomplished in various departments so that health and happiness prevail among its citizens and the taxpayer secures a maximum of service at minimum cost. The feature of its educational system upon which most stress is laid—centralized control—is installed in the Palace of Education. Equally important features are shown in this city building, and scenes in and around New York covering her history, progress, and development are of great interest.



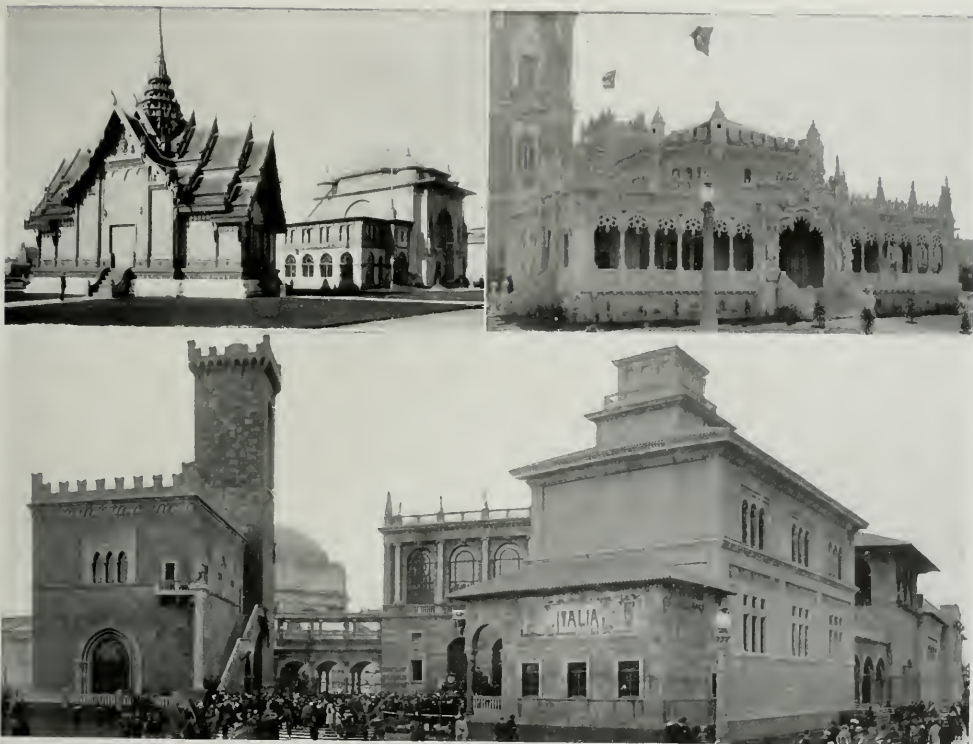
THE CUBAN PAVILION

This colorful structure located just west of the French site and south from the Fine Arts Palace, is one of the most interesting pavilions on the grounds. The two stories are built around a patio in which rare Island plants and flowers thrive, and a square tower rises two stories above the main structure at its western end. A portion of the lower floor is used for displays of Cuban industries and her educational system, the reservation of space in exhibit palaces having been found insufficient for the material contributed. The furniture of rare hardwood throughout the building is of remarkable beauty. The second floor has rest and entertainment rooms, the building having been designed for the purposes of hospitality. Cuba's horticultural exhibit, much of it placed in the Palace of Horticulture, consists of palms, tropical fruits, and nut trees, cane, tobacco, and gorgeously colored shrubs.



THE FRENCH PAVILION

The French Pavilion is a reproduction of the Palace of the Legion of Honor in Paris. It is built around a square central court, in which Rodin's *Thinker* is placed. Inclosing this space are colonnades. The displays within the palace include among many other articles of historic interest and incalculable value some Gobelins tapestries of exquisite beauty, the loan of which for this occasion demonstrates the interest taken by that great country in the celebration of this world achievement—the Panama Canal. Velvets, silks, laces, embroideries, porcelains, and all fine and artistic things in manufacture of which France leads the world are on exhibition. Lectures given here almost every day by experts in art, literature, and good citizenship are attended by large numbers of lovers of the beautiful, and at all times the section where French creations in fashion are displayed is thronged. A large section of the building is given over to displays from Belgium.



PAVILIONS OF SIAM, PORTUGAL, AND ITALY

The pavilion of Siam represents fittingly both within and without one of the greatest little countries on earth. The building, a reproduction of an imperial pavilion now in use in the kingdom, was constructed there and brought to the Exposition in the "knock-down" condition to be reassembled on the triangular site it occupies close to the Turkish and Chinese Pavilions. Figures of swans, lions, elephants, and sacred birds are used in enrichment of its many gables and eaves. The display within is most complete and comprehensive, covering many products, both natural and manufactured, and exhibits of the remarkable progress of the country in industrial and educational lines. Portugal's beautiful pavilion, fronting the Avenue of Nations, across from the gardens of Italy's site, is richly ornamented in lacy white stucco. Designed principally for hospitality, rather than display purposes, it nevertheless contains many cases of needlework, lace, and the like that are most alluring. Italy's group of buildings, seven in number, surround flowered courts where fountains play and where replicas of her art treasures in marbles and bronzes, carvings and decorative relief are appropriately placed.



PHILIPPINE ISLANDS

This pavilion, built and furnished with materials from this far-away territory, is located at the west end of the Avenue of Nations. Rich, satiny hardwood columns and paneling have been used in the rotunda, and the columns of the vestibule are natural, unshaped Palao Brava trunks. Native translucent capiz shell window panes soften the light. In the display and sales section Island manufactures include fibre cloths of silken sheen and fineness, embroideries, hats made while you wait, baskets, matting, carved articles, shell products, and tobacco of all sorts. A wonderful display of pearls affords fascinating entertainment, and the needlework is greatly in demand. The orchid house, on the opposite side of the building, contains hundreds of fairies of the giant kingdom. The famous Philippine Constabulary Band of ninety pieces plays daily in the patio around which the pavilion is built.



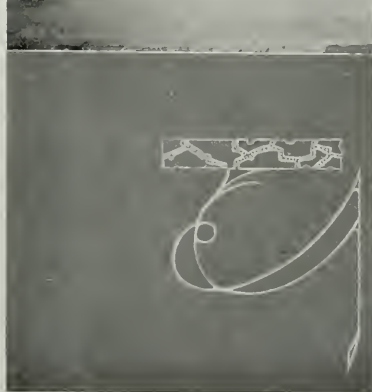
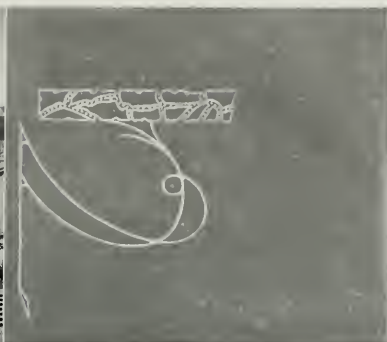
THE PHILIPPINE CONSTABULARY BAND

The band was organized in 1902 by order of Governor William Howard Taft. At that time it numbered thirty-four; there are now ninety musicians in the organization, which has been continuously under conduct of Captain Walter Howard Loving. This is the third visit of the band to this country. It was in attendance at the St. Louis Exposition in 1904, and in 1908 participated in the inauguration of President Taft. Its presence at the Exposition from the opening day to the close is a part of the Government's participation in this world celebration. Enthusiastic crowds attend its concerts. Their repertory is unusually extensive and programs so selected that love for the classic never clash with appreciation of lighter music, and their command of instruments is such that upon an occasion when the lights went out in the Court of Abundance an entire program was faultlessly played in the dark.



THE STORY OF THE PHILIPPINE ORCHIDS

Very soon after participation by the Islands at the Exposition was determined upon it was decided that as the Philippines are a world's marvel in the beauty and variety of rare tropical blooms found nowhere else and which to date it has been impossible to transplant successfully, these should be featured in the exhibits, particularly the orchids. The collection embraces many hundreds of species which were assembled with the greatest care to make the display complete. Barlanking is not necessary in propagation of new species in the orchids, as the off-shoots produce different blooms from those of the parent plant. Plenty of moist heat seems all they require to keep them thriving. These shown have been in constant bloom from the opening day of the Exposition, the blossoms being of infinite variety in shape and color. A spray may last for weeks, and sometimes for months, without losing its freshness.



PAVILIONS OF BOLIVIA AND NEW ZEALAND

New Zealand's Pavilion, almost directly west from that of France, is a most attractive structure with many enormous windows, admitting light in plenty. Close to the walls shrubs and trees from New Zealand are growing luxuriantly. Displays consist principally of wools, fleeces, and their manufactured products, while an enormous variety of lesser industries are shown—leather carvings and the like being of great interest. The scenes from the Island life are most interesting.

The pavilion of Bolivia, facing north on the Avenue of Nations, is near neighbor to the Swedish Pavilion. It is said to be "Symbolical of the history of the country, the pylons at the entrance bring reproductions of two monoliths found in the Tihuanacu ruins. The doorway is a copy of the great doorway of the Church of San Lorenzo, in Potosi." From a shaded central court the visitor may see attractive display rooms, where are robes and rugs, furs and fleeces of exquisite fineness and articles of hand-wrought gold, silver, and needlework. The display of foodstuffs is interesting and there is evidence of Bolivia's wealth and enterprise in mines and manufactures.



THE NETHERLANDS PAVILION

The Netherlands Pavilion has for neighbor the New York Building to the north, Argentina to the west, and the Fine Arts Palace to the south. Its many turrets and domed central clock tower, the bright and harmonious blending of exposition colors achieved by its architect, and an abundance of flags, make this structure, which is said to resemble a manor-house of Holland, one of the most attractive on the Exposition grounds. Holland bulbs being famous throughout the world, it was appropriate on this occasion that displays of these be made a distinctive feature. At the opening of the Exposition early spring flowers, rioted in the space which was later filled with a splendid showing of bulb begonias, which gave place to dahlias that seemed to form a rich frame for the palace. Under the able administration of Commissioner-General H. A. Von Torchiana the pavilion has been filled constantly with visitors interested in business and commerce as well as pleasure-seekers and sightseers. Many beautiful festivals have been celebrated here, as well as occasions of quiet hospitality, such as afternoon teas, informal receptions, and the like.



THE NETHERLANDS AT THE EXPOSITION

1. In the Food Products Palace Netherlands shows by a comprehensive display some of the delicacies which are characteristic of its people. 2. This shows one of the attractive interior views in the Netherlands Pavilion, the map in the foreground being that of the Netherlands and East India Archipelago, giving one some idea of the maritime activity of this progressive country. 3. Netherlands is famous the world over for its pottery industry, and the above shows a section of one of its pottery exhibits. 4. Another view of the interior of the pavilion, the exhibits section of the building being divided into three parts—the Netherlands Division, the West Indies Division, and the East Indies Division.



THE ARGENTINE PAVILION

The Argentine Republic is magnificently represented at the Exposition. It appropriated \$1,700,000 for its participation and has erected the beautiful building here shown at a cost of \$300,000. The building is not a copy of any building in existence, but is the original work of the Argentine architect, Eduardo Saez, and keeps up with the prevailing style peculiar to the country—French Renaissance. On the ground floor it contains a spacious main hall; a magnificent reception room, a small theater for lectures, where moving pictures on Argentine life and activities are shown every day, ten beautiful dioramas of picturesque scenes, a panoramic view of the City of Buenos Aires, and the offices of the Commission. The upper floor contains a library and writing room, with over 6000 volumes on all subjects written by Argentine authors, a full set of daily, weekly, and illustrated newspapers and magazines of Argentine, and a wide gallery, the walls of which are decorated with photographs, statistical charts, and maps.



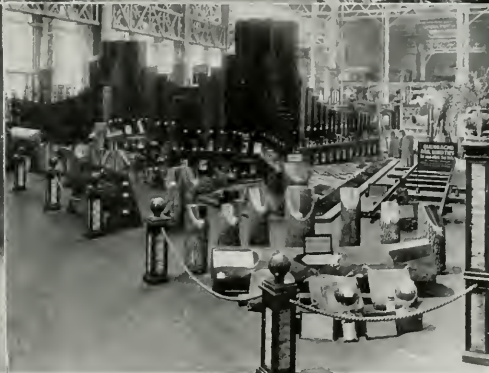
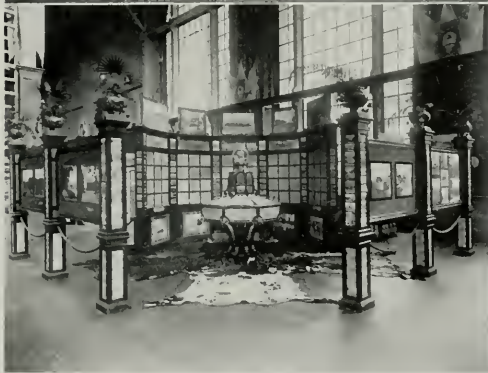
INTERIOR OF THE ARGENTINE PAVILION

These pictures give an idea of the beautiful and rich interior of the Argentine Pavilion. The paintings on the arches are on canvas and were painted in Argentina by Argentine artists and put up here. Each of these paintings symbolizes the special activities of the Argentine States, the names of which are on each canvas. Agriculture, cattle breeding, manufacture, and industry are symbolized in a harmonious way. The floor in the main hall is made of cement mosaics, the stairs leading to the upper floor being of Argentine gray marble. The iron doors, railings, plaster, the colored vitreous windows, and in fact everything with the exception of the wood necessary for flooring and construction have been especially constructed in Argentina and brought to this country. The lighting fixtures are of a beautiful design, showing the Argentina coat-of-arms on stained glass.



ARGENTINA EXHIBITS

1. Argentine's fine arts exhibit, consisting of seventy-six works of marble sculptures, oil paintings, etchings, and medallions, is a striking proof of the strong artistic sentiment of this young, fast progressing country's people. 2. The display in the Educational Palace is made up of maps, pictures, and statistical tables arranged in convenient form. 3. Argentina's exhibit in the Palace of Varied Industries is exceptionally complete, depicting by interesting exhibits the various crafts and trades peculiar to its people. 4. Argentina's mining exhibit of minerals is very alluring, showing the enormous wealth hidden in Argentine soil, and gives a comprehensive idea of the great variety of products.



ARGENTINA AT THE EXPOSITION

1. Argentina's exhibit in the Palace of Liberal Arts gives a clear demonstration of the absolutely up-to-date achievements of this progressive country. 2. In the Palace of Pure Foods Argentina exhibits everything man can think of to eat and drink, one of the interesting things being "yerba mate," which is a substitute for tea and coffee. 3, 4. In the Palace of Agriculture Argentine has an exhibit which was awarded 1456 prizes. It shows its enormous wealth in agriculture, from the soil, and forestry. A magnificent collection of 267 varieties of woods is exhibited and all kinds of grains and grasses make up this extensive display. The wool exhibit is arranged in a most artistic manner and shows that wool is one of the principal sources of wealth for Argentina.



THE TURKISH PAVILION

The pavilion of the Ottoman Empire is distinctively Oriental in effect, with many domes, spires, minarets and towers. The entrance is through an arched doorway into a central display place where a marvelous collection of rugs is the dominating feature, although hangings, hand-wrought jewelry, ornaments and furnishings are included, the value of the exhibits housed here amounting to over a million and a half of dollars. There are also laces, fabrics, perfumes from Arabie, souvenirs, fans, hair ornaments, inlaid articles, and embroidery in Oriental colorings. The art of weaving rugs of marvelous color blendings is shown here by weavers at work, and in the opposite wing of the pavilion Turkish tobacco is manufactured for smokers' uses.



TURKISH COMMISSIONER-GENERAL MIRZA ALI KULI KAHN AND GROUP OF OFFICIALS PRESENT AT
 DEDICATION OF THE TURKISH PAVILION

The participation of Turkey has included, in addition to her wonderful exhibits, an enthusiasm and a careful attention to the details involved at an Exposition which will make this group memorable to all Exposition visitors. Information was given by those well qualified to impart it: perfect courtesy prevailed, a disposition to give all possible help and pleasure was manifest by cards liberally displayed which related particulars as to age, values, colors, and weaves in rugs and hangings. Particularly was this a feature in the Mosque which occupies the east wing of the pavilion, where the almost priceless rugs were shown, as pictures are shown in a gallery, carefully catalogued. From the first visit of the Imperial Envoy, Vahan Cardashian, on the occasion when the site was selected, to the close of the Exposition, the Turkish participation has been markedly typical of the spirit of this celebration—cementing the bonds that unite Orient and Occident.



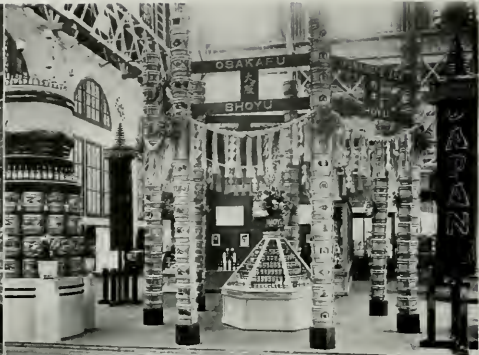
JAPAN

1. A panorama of the Japanese site which fronts on the Avenue of Nations. In Japan the architect always considers the surroundings and how they will contribute to the finished picture. The Ashikaga period which prevailed several centuries ago is followed here. Two hundred and fifty-seven rocks weighing more than a ton each, seven of which weighed more than three tons each, and several tons of gravel, together with 2300 square yards of turf and several thousand trees, plants, and shrubs were brought from Japan, with the houses in knock-down form, with native workmen to put them together. 2. This is a reproduction of the Nikko Shrine, built about 300 years ago. There is an old saying in Japan, "Until you see Nikko do not use the word 'magnificent'." This, the most magnificent building in all Japan, was constructed in honor of a great Shogun. For the past ten or twelve years between 150 and 200 artists and artisans have been working upon the repairs of the shrine. Of these about fifty were chosen to reproduce this magnificent shrine on a scale of one to twenty for the Exposition. The result is seen here. Everything is on the scale of one to twenty, and it is a perfect reproduction done by special artists. 3. This is a part of the Nikko Shrine showing the famous gateway commonly known as Higurashi-No-Non, meaning "The sun goes down where you admire it." It is a gem of architecture. This splendor of human creation, in contrast with the ancient forests of cryptomeria, reproduce a scene of grandeur and magnificence.



JAPANESE EXHIBITS

1. The picture on the right in the upper row is the special exhibit building in the Japanese gardens which contains the Nikko Shrine as well as the exhibits of the Agricultural Department. 2. This is the showing made by the Bureau of Agriculture of silk culture, from feeding of the worms, through their spinning of the cocoons, to the finished product in the form of yarns, and the beautiful kimono. This industry was instituted in ancient times by noble families and is fostered by the Empress, who caused this garden for culture of the silk worm, which is reproduced here, to be constructed where her ladies in waiting might feed and care for them. This she did for the purpose of impressing on the minds of her subjects a two-fold lesson; that labor is not to be despised, but rather that it adds joy and dignity to life, and how hard it is to make the beautiful kimono so that they may be economical. 3. This is a part of the wonderful display in the Palace of Manufactures. Bronzes, ivory carvings, and ceramic art are shown. 4. View of another part of the display in the Palace of Manufactures, showing finest kimonos of texture exquisitely embroidered and Japanese costume dolls.



JAPANESE EXHIBITS

1. This view pictures a part of the display in the Japanese section of the Palace of Manufactures, showing wood carvings, furniture, and work in bamboo. 2. This part of the exhibit in the Japanese section in the Palace of Food Products includes Shoyu and Sake. Shoyu is a sauce made of beans, indispensable in Japanese cooking and becoming appreciated by American and European people to add to soups or use as sauce. 3. This Japanese section in the Palace of Transportation shows some very old vessels in contrast with the ships of modern times, as built by Japanese companies at the present day. 4. The embroidered screens here shown are marvels of needlework, each worth many hundreds of dollars; some running up into thousands. The work in one picture required most careful application of four men steadily for nearly eight months. The threads, after selection, are placed in the sun for a time to mellow the shades and insure the harmonious blending which depends, among many other things, upon length of stitch and twist of thread.



JAPAN EXHIBITS

1. This is a part of the exhibit made by Japan in the Palace of Transportation, designed to show the rapid strides made by that nation in a comparatively short period of time. By way of contrast model ships like those of the Toyo Kaisen Kaisha Steamship Line, which leads in perfection of modern equipment for comfort and convenience are shown in proximity to old-time craft. 2. In its display in the Palace of Agriculture the visitor is impressed with the variety of products no less than by the various ways in which these may be arranged. The exhibits in the palaces suggest the commercial importance of the products, while the displays in the gardens portray life in the Kingdom. 3. A miniature landscape garden in a triangle of the Palace of Horticulture has dwarf shrubs, with ponds of gold fish and a variety of aquatic plants. 4. Among leading exhibits made by Japan in the Palace of Liberal Arts the manufacture of paper for many purposes is most interesting. Here also may be seen instruments of precision, philosophical apparatus, coins and medals, and a wonderful collection of pictures, some of life and scenery in Japan, others by Japanese artists taken all over the world.



GUATEMALA

This pavilion, surrounded by gardens and at all times gay with hunting, is one of the most attractive and most favorably situated of the foreign pavilions, being located on high ground, just west of the Inside Inn. Within, a theater occupies the center, and tastefully arranged displays around the outside walls are partitioned by hangings of blue of heavenly loveliness. The same color, which one who sees will always recall with longing, is used in stair covering and throughout the building. Gallery rooms on the second floor also contain displays. The coffees and other products which have won medals bear banners announcing the award, and there are enough of these to contribute much to the festive appearance. Daily concerts by the Marimba Band under conduct of Celso Hurtado won deserved popularity from the opening and maintained it to the close of the Exposition. The instrument, of native hardwoods—granadillo, hornigo, and cichen—gives out music of the forest and all that dwell therein with a weird quality of sweetness that grips.



ARCH AND FOUNTAIN OF THE RISING SUN



GUATEMALA AT THE EXPOSITION

The Marimba Band, which plays each afternoon, in the Guatemala Pavilion, is a unique musical attraction at the Exposition. The instruments of native hardwoods have in their tones the cadences of Nature. To quote from Lowell: "The secret of the wind it sings . . . and mixes with its mood all it dreamed when it stood in the wonderful wildwood." The audiences appreciating this, are constant in attendance and enthusiastic in their applause. The eight members of the band are seen standing, with Conductor Celso Hurtado fourth from the right. Seats are all filled at the concerts in the little theater with its hangings of blue. The lower picture on the left shows the coffee parlor in the Palace of Food Products, where delicious Guatemala coffee is served. On the right the view shows an arrangement of the displays of the country on the second floor of the pavilion. The birdseye view from this gallery in the upper view besides affording a most pleasing presentation of the assembled rich products of this country conveys a very abiding impression of the harmonious arrangement and setting that prevails.



HONDURAS

1. The Honduras Pavilion, the first structure of a foreign participating nation to be completed at the Exposition, is an attractive two-story building, 87 by 50 feet in foundation area, situated between the pavilions of Guatemala and Panama. On the main floor are exhibits—in miniature—of her products. Offices of the Commissioner General, the Secretary, library, rest room, and reception hall occupy the second floor. 2. The remarkable collection of hardwoods that abound in the country: its rare medicinal plants, coffee, rice, and spices are included in the display; also the beautiful "junco" hats that rival the best Panamas in beauty. One hundred and eighty-five varieties of hardwoods are in this pictured exhibit. 3. Demonstrating the mineral wealth of Honduras are very rich samples of gold, silver, copper, mercury, lead, iron, zinc, marble, and semi-precious stones of dreamlike beauty. The manufactured products shown include hand-wrought articles of many sorts, perfumes, and leather goods. 4. Tobacco, in its natural as well as its manufactured state, is most attractively displayed. The exhibit of the New York and Honduras Rosario Mining Company in the mines section and that of the Liberal Arts School of Tegucigalpa in Liberal Arts form part of this display.



DENMARK

The Denmark Building occupies a unique position among the foreign pavilions at the Exposition, inasmuch as it is the only one erected by foreign-born citizens of this country. While all the other foreign structures have been built with funds appropriated for that purpose by the respective governments, that of Denmark is the result of a great national movement among the Danish in America, of whom many thousands subscribed in amounts ranging from 1 cent to \$500. Designs and drawings for this building were furnished by Professor Anton Rosen of Copenhagen. Mr. Tyge Hvass, also of Copenhagen, was supervising architect. The cost was approximately \$30,000. The designs are taken from several well known ancient structures in Denmark, partly from the Castle of Kronborg, made famous by Shakespeare as the home of Hamlet. It contains no exhibits in the ordinary sense of the word, but a collection of rare Danish paintings, furniture, porcelain, and silverware are found here, and spacious lobbies and lounging rooms make it a popular headquarters for Danes residing in and visiting San Francisco. The building is ably administered by the Denmark Building Committee under supervision of the Royal Danish resident commissioner, Otto Wadsted, Esquire.



DENMARK PAVILION INTERIORS

1. This is known as the Garden Room. It is furnished in white, the furniture made by C. B. Hansen after drawings by Professor Anton Rosen; the tapestries, rugs, and curtains from Olsen, Inc.; porcelain from Bing & Gröndal; all of Copenhagen. 2. In this, the Assembly Hall, wall paintings, representing five of Denmark's principal industrial and commercial enterprises, are the work of Valdemar Andersen. 3. In this, the Directors' Room, teakwood furniture, tapestries, rugs, and draperies are from the same firms that contributed to the Garden Room, and in addition there is a silver centerpiece from the firm of Herts of Copenhagen. 4. The Ladies' Drawing Room has furniture of birch and mahogany manufactured by Jacob Petersen after designs by Jacob Klindt, both of Copenhagen. Paintings throughout the building were loaned by the Royal Art Museum of Copenhagen. The purpose has been to show the home life, culture, and artistry of the Danish people.



THE CANADIAN PAVILION

This superb palace is in the Neo-Greek style of architecture. Excepting the California Building, it is the largest structure other than exhibit palaces on the Exposition grounds. Within the decorations are of grains and grasses, which in many instances frame panoramas of Canada's marvelous scenery, or its home life and industries. Forest, field, and stream, city, village, and isolated trading post, the trades and crafts, the farm, forge, furnace, and factory, all have been levied on for tribute to this comprehensive display of the wealth and resources of this remarkable neighbor country. The exhibit comprises a complete history of her progress and development to date, and its arrangement is so attractive and artistic that it is a question if this generation will look upon its like again. Certainly no other participating nation draws a more constant crowd of pleased and enthusiastic visitors.



CANADIAN PAVILION INTERIORS

The upper picture on the left shows the heaver pool where a colony of these wonderful woodmen of the animal kingdom pursue a husy and apparently happy existence. Of all wild creatures they are most difficult to keep in captivity, and their activities are a delight to thousands of children. Upper right and lower left show vistas in the long aisles that run north and south through the building. The fidelity to fact in the presentation, and the artistic arrangement that along the route and the point of departure for happy hunting grounds where deer, moose, elk, and bear may be found, magnificent specimens of these being fields are shown. In one section of this a miniature elevator, where miniature freight trains arrive, load, and depart for the distant shipping port, also shown in the panorama, is in constant operation, to the delight of all.



VIEWS FROM THE INTERIOR OF THE CANADIAN PAVILION

The chief features of the display in the Canadian Building consist of a series of admirable Canadian landscapes, illustrating the agricultural, lumbering, mining, and shipping interests of British North America. The scenes are set to produce a remarkable perspective. There is one—a panorama of the great wheat fields bordering on Lake Superior. Another shows Canada as it was and as it is. The foreground represents the North as it was when the Indian and the game had it entirely to themselves. In the background the visitor looks for miles far and away down a broad Canadian valley filled with wheat fields and pleasant farms. All the wild life of Canada is represented in the foreground by splendid stuffed specimens, from the bear and the moose and the musk ox to the marten and the muskrat, and from the great bonker to the humming bird. These scenes and others of like nature give an attractive representation of our great Northern neighbor.



GREECE

PANAMA

Greece is represented at the Exposition by an attractive pavilion, one of the features being the sunken garden in front of the building. Statuary is artistically placed and the broad steps leading to the pavilion, bordered by flowers, makes a pleasing effect. The fine arts of the Greek people are ably displayed by exhibits of statuary, paintings, and laces in the building. Panama has built this pavilion as typical of the architecture of its country.



SWEDEN

The Swedish Building, both for its distinctive architecture and for the wealth of its exhibits, constitutes one of the most interesting and striking features of the Exposition. It covers approximately 30,000 feet on the south side of the Avenue of Nations. The Swedish display was assembled by the Royal Swedish Exposition Commission with a general purpose of showing the economic and social institutions of the country, the activities of the Royal Government in such directions as the management of the state railroads, and the administration of water power stations, as well as to exhibit the commercial activities and resources of Sweden. It is a thorough and comprehensive display of the country's interesting features; the principal exhibits are accompanied by profuse illustrations in the shape of models, maps, photographs, and statistics, and its value is further enhanced by the fact that it is all, with the exception of the art exhibit, which is found in the Palace of Fine Arts, contained beneath the roof of one spacious building.



INTERIOR OF SWEDISH PAVILION

1. *Main Hall.* The Nobel Foundation, which is one of the strongest single influences in the world for mankind's progress, is given presentation in the Main Hall of the building. Five Nobel prizes, each amounting to about \$36,000, are awarded annually to the individuals having made the most distinguished contributions to physics, chemistry, medicine, literature, and toward the furtherance of peace. The remarkable pilotage and marine signal system, which is used over the entire world, is another especially interesting exhibit in this hall. 2. *The Steel Room.* One of the most comprehensive exhibits is devoted to the iron and steel display, which is the principal industry of Sweden. 3. *Social Drawing Room.* For the convenience and entertainment of visitors, a large drawing room, ladies' writing and rest rooms and smoking room for men have been provided in the building. 4. *Social Hall.* A great portion of the Swedish exhibit is made up of articles of "slojd" or domestic craft and includes specimens of embroidery, lace-making, weaving, wood carving, etc., as well as samples of porcelain and glassware.



THE HAWAIIAN BUILDING, C. W. DICKEY, ARCHITECT

Hawaii, the country with the remarkably even climate, is claimed to be the loveliest fleet of islands that lies anchored in any ocean. The executive officers who administer the government of the territory are the Hon. L. E. Pinkham, Governor, and Hon. W. W. Thayer, Secretary. Hawaii was among the earliest to accept the invitation to participate in this international festival. Her Commissioners to the Panama-Pacific International Exposition are: H. P. Wood, Chairman; J. N. S. Williams, Vice Chairman; John S. Wise, Secretary; John Ellinger, and Bertram G. Rivenburgh. The building fronts on Administration Avenue, opposite the Palace of Food Products, the California Host Building being its near neighbor on the north, the Fine Arts Lagoon lying near it to the south. In surrounding gardens are many of the unusual island flowers and shrubs.



HAWAIIAN PARTICIPATION

In the upper left is the Hawaiian Building, showing the crowd in attendance at exercises on June 11, 1915, Hawaii Day. The night carnival on the lagoon was one of the most beautiful of the many impressive exposition festivities. Hawaiian singers in outrigger canoes brought from the Islands for the occasion, led a line of flower decked boats and barges. In the upper right picture is the Tropical Court, showing Gordon Usborne's group "The Surf Riders" on the right. In the lower left picture is the center of Tropical Court, showing stand occupied by singing boys surrounded with Giant Tree Ferns brought from near the Volcano of Kilauea. In the lower right picture is the Aquarium. This feature of the Hawaii exhibit attracted a great deal of attention, the wonderfully colored and queerly shaped fish being admired by many hundreds of thousands of visitors. Sea water was brought in tanks from outside the Farallones to keep the fish in condition. Eight baby octopii were exhibited in the aquariums.



THE AUSTRALIAN PAVILION

The Australian Pavilion, in the foreign section of the Exposition, adjoins the Presidio entrance and contains all the exhibits sent from the Commonwealth. The building, which is typical of Australia in its design, is surrounded by carefully kept grass lawns and flower beds, an aviary of native birds, and two paddocks with kangaroos, wallabies, and paddymelons. A feature of the parking space is a handsome collection of tree ferns which were transplanted from Australia and have matured since the Exposition opened.



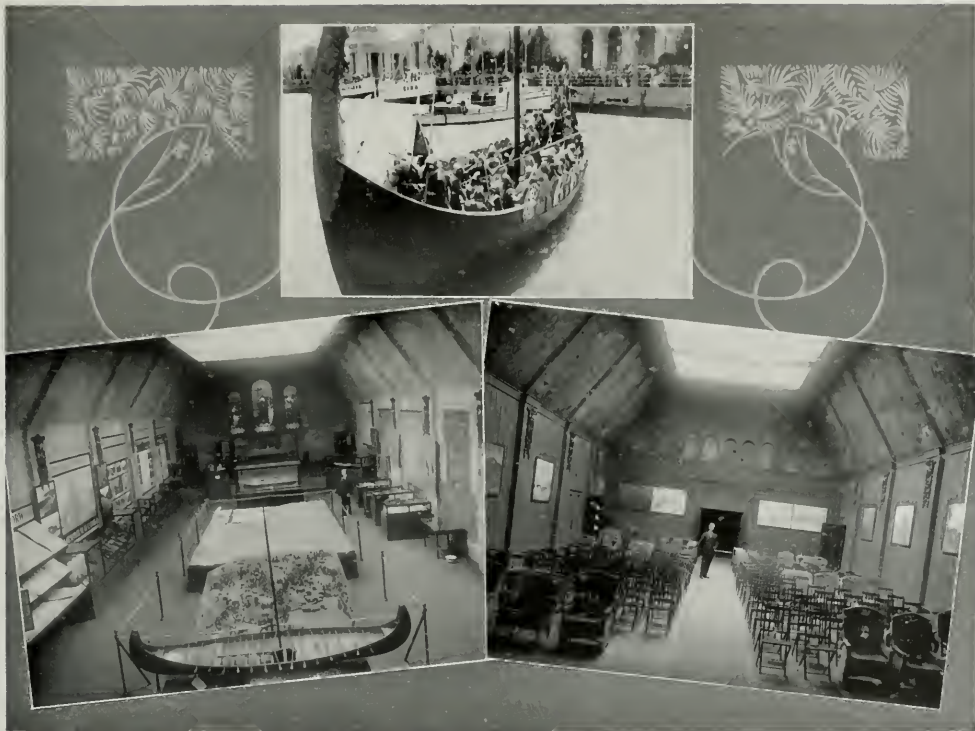
SECTIONS IN THE AUSTRALIAN PAVILION

1. One of the agricultural trophies. 2. Magnificent collection of Merino wool (grand prize). 3. Collection of hardwood and cabinet timbers. 4. Ornamental and building stones; trophies of metals and ores. The foregoing represent corners only of the interior of the handsome Australian Pavilion. Every form of natural product is included in the collection of exhibits—rich pearls from the tropic seas at Thursday Island, apples from the temperate zone, wheat, and other cereals from the interior, produce from the vast irrigated areas, and minerals and timber from all the exhibiting States. Frozen meat and poultry is kept in specially constructed refrigerated chambers. The wool exhibit, which was awarded the grand prize of the Exposition, is an exceptionally fine collection, and the display of opals is claimed to be the largest and best of its sort ever exhibited.



THE PAVILION OF NORWAY

This attractive structure situated near the Australian and just south of the French Pavilion, is typically Norwegian in design and appointments. The architecture is Old Norse, with certain features still found in rural districts—boulder foundations, tower with helly, converging walls with ornamentations, open court surrounding galleries called svalgange, resembling in a general way a chief's castle in the middle ages. Rest rooms and reading rooms are provided for visitors, and a restaurant where a lunch of genuine Norwegian dishes is served is maintained here. Along the outside of the building are Norwegian spruce trees growing, and the whole arrangement gives an appearance familiar and homelike to the Norwegians. The officials of the commission are: Consul F. Herman Gade, Commissioner General; W. Norgensherne, Assistant Commissioner; J. Nilsen Laurvik, Commissioner of Fine Arts, and J. R. Quistad, Secretary.

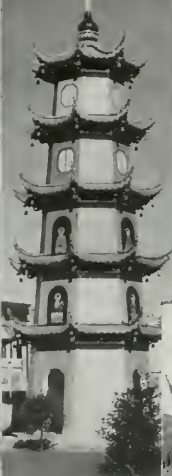


NORWAY'S PARTICIPATION

In the upper picture the Viking ship landing at Yacht Harbor on Norway Day, June 3, 1915, is shown. The chorus, in costume, with Norwegian societies, led the procession to the Norway Pavilion, where impressive ceremonies were observed, with music a dominant and most enjoyable feature. On the lower left is the Exhibit Room. This contains an interesting display of Norway's industrial and maritime activities, with charts and models of different types of vessels from the Viking period to the present day. Modern passenger vessels carrying the tourist from New York to the center of the fjords in eight days are shown. Among other notable exhibits are Norwegian Fisheries, Stavanger Canning Industry, Paper Manufacturing, Nitrate Factories, Mines of Norway, Mineral Water, Tapestries from the Home Industry Association, Exhibits connected with the Norwegian pioneers in America and their later achievements. The picture on the right is of the Assembly Hall, where moving pictures are shown of scenery, industries, life and sports of Norway.



(一)
巴拿馬太平洋萬國博覽會
中華政府館牌樓



中華政府館前之塔



中華政府館偏殿



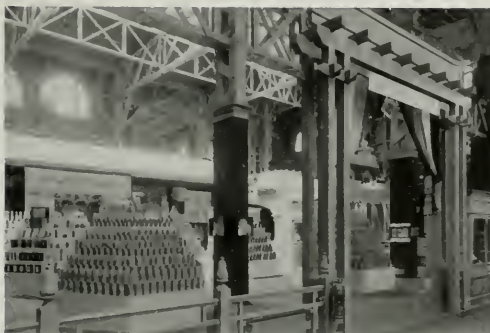
中華政府偏殿之陳列



中華政府館正殿

CHINA AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

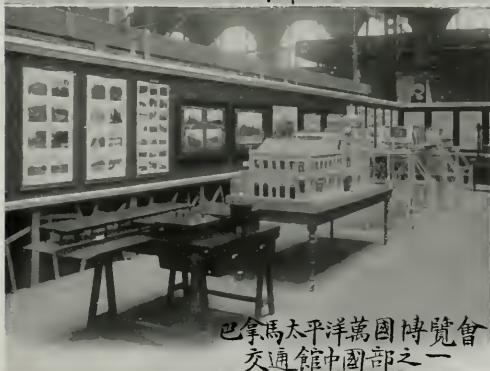
1. The entrance arch called "Pailou." 2. One of the reception halls (side wing). 3. A view of the central part of the interior of the main building. 4. Main front of the Festival Hall. 5. The Pagoda. The grounds of the Chinese Pavilion at the Panama-Pacific International Exposition are attracting thousands of visitors who are streaming through them, and are wondering at the buildings which demonstrate the most antique kind of Oriental architecture. The visitors especially take great interest in the main festival building, which shows a Chinese palace; it is a curious construction raised about six feet above the ground with a peculiar stone approach and wooden railings. This palace building and two smaller separate side wings toward the East and the West, built in similar style, are a miniature reproduction of some of the most interesting art and craft works coming from Canton, Fouchow, Peking, Shanghai, and other parts of the very extended Middle Kingdom. Also there are many art works such as famous scroll pictures, showing the kind of brush and pen works which are original in its scope among the works of art of the world. The famous Chinese embroideries and hand made teak-wood chairs and tables are much admired. There is a great entrance arch called "Pailou" which designates a famous architecture as prevalent in the Middle Kingdom, and is in front of the Chinese Pavilion grounds. Also there is a reproduction of a so-called Drum-or-hell-tower, as well as a pagoda erected on the Pavilion grounds, which are famous among the sacred works of architecture of the Far East.



食品館中國部之一



礦物館中國部之一



巴拿馬太平洋萬國博覽會
交通館中國部之一



農業館中國部之一

CHINA AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

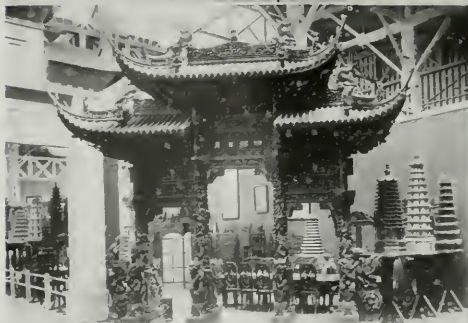
1. Chinese section in the Food Products Palace. 2. Chinese section in the Mines and Metallurgy Palace. 3. Chinese section in the Transportation Palace. 4. Chinese section in the Palace of Agriculture. 1. In the Palace of Mines China shows a great variety of samples of all sorts of minerals, most of the mines of which have not been developed in any way. There are also some nuggets of gold coming from the Mongolian gold mines. A model of one of China's large tin mines, as well as samples of anthracite and soft coal, is also displayed. China has abundant territories of anthracite and soft coal, most of which have hardly been touched or developed. Cement and fire brick, as well as tiles, are also exhibited in this section by some of the largest enterprises which have developed this field in China. 2-3. In the Chinese section in the Palaces of Pure Foods and Agriculture are shown products from the rich soil of China, famous for thousands of years. We find here a great variety of green and black teas, rice, silk cocoons, such as are produced in several of the provinces of China; also straw braids, castor and other oils, soy-a-beans, cereals, ginseng and mushrooms. Exhibits of salted vegetables, bamboo shoots, ginger, tobacco, albumen, shark's fins, and the new culture of grapes and wines complete this extensive display. 4. In the Palace of Transportation China exhibits a great number of models of its government railways; also models of the two famous railway bridges over the Yellow River, station houses, house boats, lorchaes, and river steamers. There are also in this section interesting statistical tables showing the works of the Post of China.



工藝館中國部之一



文藝館中國部之一



教育館中國部社會經濟之一



巴拿馬太平洋萬國博覽會
美術館中國部之一

CHINA AT THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION

1. A view of the Chinese section in the Varied Industries Palace. 2. A view of the Chinese section in the Liberal Arts Palace. 3. A view of the Chinese section in the Educational Palace. 4. A view of the Chinese section in the Fine Arts Palace.

Among the exhibits in the Industries Demonstrating the progress of China. In the Chinese section in the Liberal Arts Palace are models and photographs of famous spots in China, also some inventions. Furthermore there are a number of its sacred instruments of music, as well as silk embroidered clothing for ceremonials, and other interesting works. In the Educational Palace the Chinese have a most exquisite exhibit, demonstrating the revolution which has been brought about in China since 1900. At this period the old fashioned curriculum of Chinese education, so famous in regard to its literary historic achievements, was suddenly abolished and the new Western method of education was substituted. China has done wonders in this respect in a very short period of time, and ever since the revolution of 1911 has been making rapid strides in this direction. Also there is in this section a very artistic exhibit of arts and crafts executed by pupils of the Catholic Orphanage in Sikawei, comprising a collection of reproductions of the famous pagodas of China and other wooden carvings, among which is an archway called "Pailou." The exhibits of China in the Fine Arts Palace are composed of antique and modern pictures such as have become famous from olden times to the present age. There is among these pictures a most famous collection such as has never been exhibited before in any American exposition.



FIGHTING HORSES, BY ALFRED PHILIPPE ROLÉ

Form, line, color, and various other elements that usually enter into consideration of a picture and which in this are all they ought to be, are forgotten in our joy at the glorious rush of life produced by this canvas which hangs in the French section, one of four displays by this artist. All technicalities have been nicely regarded. The appeal, however, is in the magnificent abandon with which these glorious creatures clash regardless of all restraining of any rules of the game. The garb of the rider suggests the Bedouin and his perilous enterprise of separating the animals is in character with the love Arabians have for their steeds.



HUNGARIAN BUFFALO SPAN, BY GEZA VASTAGH

This picture, which wins a silver medal, is full of glowing Summer sunshine and garnered gold in the stack. To Western eyes the buffalo are a distinct novelty, but the conviction that they belong there is absolute, for there is fidelity to life in every feature of the composition with which we have acquaintance: marking fowl on top of the load, inner and outer gold of the broken pumpkin, lush verdure, and the sharp contrast between sunshine and short shadows which make the hour not long from noon. The rich colorfulness of the picture is arresting, and one lingers to study it. It is one of three canvases by this Hungarian artist, hung in the Annex building, others being: In the Farmyard and Winter in the Atlas Mountains.



VENICE, MORNING, BY P. FRANK LAMY

This is surely one of the most beautiful canvases in all the galleries. The artist has caught the "feel" of the first flush of early morning which scatters the mist. The glory and the gladness of it are wonderful. The brush work is peculiar, for the colors blend and merge as pastel work, and whether viewed from as far away as the limits of the gallery permit, or as close as one may come to it, the same smooth, luminous effect prevails, the same impression of more, color behind what is seen which comes with a dawn like this. Everything contributes to one's joy in it: the distant, misty towers, the three-masted in the roadstead, the rich coloring of the lateen sails of the felucca laden, probably and bound for the market place, and the little gondola in the foreground. Those who have not seen Venice will find a measure of consolation in remembering this perfect picture.



THE HOUR OF REST, BY ALESSANDRO BATTAGLIA

This painting, in the Italian section, lends aid and inspiration for any story you wish to weave around it. The peasant mother, garbed in soft old rose with gay kerchief and enormous hoops of gold in her ears, homeward bound has paused to comfort the bambino, whose troubled, wistful face may mean that the stony path is hard to stumbling feet, as indeed it looks to be; or that the "hours I spend away from thee" are almost too much for endurance. She is wonderfully lovely and babyish, the little one. The stolid plodders on ahead suggest a life of hardship and unending toil, but with home not too distant and this little comrade for consolation, everything for the mother must be bright and nearly right. It is the only canvas shown by this artist.



MAY BLOOM, BY FRANK VINCENT DU MOND

This monarch of the orchard, clothed to the farthest tip of its graceful limbs by the white blossoms, recalls that loveliest of choruses in the Golden Legend, "Wreathed in Blossoming Cherry Trees." It has about it that same hint of resurrection and life. There's so much of the joy of life in all of it; the low, broken old wall, the plodding oxen, the sons of toil as heedless and unconscious as the beasts of the hallelujah, the old snag, and the good, green earth. Surely a picture such as this begets a feeling of personal friendship and of thanksgiving to the artist who has made this canvas song call us to happy thoughts as surely as the fluting of the hobolink. It is one of six by Du Mond, who is particularly beloved of Exposition visitors for his murals beneath the Arch of the Setting Sun, elsewhere pictured herein.



SAGLIO FAMILY, BY RENÉ-XAVIER PRINET

This canvas, in the French section, may be, as the name indicates, merely a portrait of an attractive family, but there is a hint of mystery about it that calls forth more comment than any other picture in the galleries. One interpretation overheard was that the lovely lady visitor sought secret information—whether in reference to state or personal matters was not related—which the old man desired—or dreaded. Will she tell? Probably not. She looks capable of keeping her own counsel, but the younger woman is consciously pleased with her own thoughts. The setting is fine and appropriate and the picture a most pleasant one to remember. This French section is as near to affording perfect happiness as mortals may hope for. Every canvas is a gem and the arrangement is delightful.



A DRUMMER BOY, BY EASTMAN JOHNSON

Lent by the Union League Club of New York City, this picture tells a stirring incident of our Civil War. Perched on the shoulder of a stalwart comrade, the little lad with his handiaged leg and a shadow of pain in his resolute eyes is drumming the soldiers forward. The haze of battle drifts over the meadow carpeted with flowers that they march across. The wounded, the dying, the comforting drink from a canteen, all have place in this picture which somehow sounds a reveille to courage as stirring now as then. The painter was born in Lovell, Maine, in 1824 and died in New York in 1906.



THE HILLTOP, BY W. ELMER SCHOFIELD

A snow field, swept bare in places by the wind, and over all the clear, cold, mountain air. The snow patches are misty blue on the edges where they have been blown thin. A gaunt old tree stands sentinel amid the rocks. Back from it stands a group of firs, and along the rim of the hill some pine trees beckon with witch arms. Stretching away as far as one can see are gently rolling hills, with the faint tinge that belongs to snow air, as though it had been filtered through amethyst, misting them. Not one sign of life, bird, beast, or being is visible. It is as though Mother Earth slept, forgetting all the troubles of her children. One joys in the picture as well as in the little tablet advised by the Jury of Awards giving it a medal of honor. The artist, born in Philadelphia in 1867, includes among many honors won a silver medal at St. Louis in 1904 and a gold medal at the International Exposition, Buenos Aires, in 1910.



LITTLE WHITE DANCER, BY BEN ALI HAGGIN. SILHOUETTE, BY ALBERTO M. ROSSI

PORTRAIT: LYDA BORELLI, BY ARTURO NOCI

On the left the little white dancer, as dainty as the white camellias in her hair or the garland across her corsage, with flowers at her feet, taking her curtain call, is a perfect bit of artistry. It is the only canvas on exhibition by Ben Ali Haggin, member of the National Association of Portrait Painters, New York; associate member National Academy of Design, and winner of the third Hallgarten prize in 1909. Silhouette, the middle panel, by Alberto M. Rossi, winner of a silver medal, is in the Argentine section. Gowned in black of extreme fashion, with modish mud and hat that frames the winsome face most effectively, the picture is altogether charming. The panel on the right, Portrait, Lyda Borelli, by Arturo Noci, and winner of a silver medal, hangs in the Italian section. It pictures a typical daughter of the South, with dreamful, drooping eyes and pomegranate mouth, her clinging gown and hat of black, the color note being a bunch of violets.



MY HOUSE IN WINTER, BY CHARLES MORRIS YOUNG

The picture more than suggests Whittier's poem, *Snow Bound*. Blue long shadows from the gaunt tree trunks bar the snow blanket that is spread over the garden. The old house has green blinds, dormer windows, and porches a-plenty, with leafless vines gay with nests of snow clambering over them. Snow in tufts and patches, clings to tree holes and fills the crochets of the limbs. Tracks along the path indicate that this shade of peace is not deserted, and the light smoke from the chimneys tops suggests that wood fires are blazing within. For the artist who has lived it on the canvas Old Rip Van Winkle's loaf rises unbidden to the mind of one who knows and loves the old-fashioned comfort and kindness that had abiding place in homes like this: "may he live long and prosper." The picture has been awarded a gold medal. The artist, Charles Morris Young, born at Gettysburg, 1869, is winner of the Toppin prize, Philadelphia Academy of Fine Arts; honorable mention, Buffalo Exposition, 1901; silver medal, St. Louis, 1904; silver medal, Buenos Aires, 1910, and many other honors. Six of his landscapes are exhibited.



ORIENTAL EQUESTRIAN, BY M. A. J. BAUER

This picture in the Holland section is winner of a medal of honor. It is another of those pictures that suggest music, this time, though, of weird minors and muted strings, for the horseman and the horse—both richly clothed—come riding into the picture out of a desert background which is a monotone of opal evening colors, and the beggar by the grey wall and the circling vultures overhead suggest almost anything else than the joy of life. The rich, subdued harmony of the thing is haunting, as is the face of the horseman, and the composition convinces one that the "lure of the desert" is a very real thing, well known to this artist. No other work of his is shown.



HIGH TIDE: RETURN OF THE FISHERMEN (PIERRE), BY GEORGES JEANNOI

This canvas, one of two by this artist, in the French section, "deals realistically with scenes from every-day life" as *genre* paintings are supposed, according to the dictionary definition to do. It is hard to believe humans can enjoy life as cheerless as the faces here would indicate, sordid, grim, worn, and weary. The bowing of the head to vigorous toil is in all the faces except that of the younger woman who strides gallantly along with the full creels. The picture shows wonderful art which is most convincing and one feels that it is little to be wondered at that the Master chose fisherfolk to be his disciples, so steadfast they seem to be.



1. PLEASING REFLECTIONS, BY WILLIAM A. KIRKPATRICK. 2. A DAUGHTER OF EVE, BY LOUISE COX
3. PORTRAIT OF A VENETIAN GIRL, BY HOWARD EVERETT SMITH

1. *Pleasing Reflections* shows a wide and winning smile in a tale which is told by a very narrow mirror of a happy little girl with gay white pompon in saucy hat and gloves that are a perfect fit—the sort of little girl O. Henry, only, could rightly describe. It is the only canvas shown by this artist, who was born in London, England, in 1880. 2. *A Daughter of Eve* is as alluring as must have been the original Eve with her offering of apples. As a color harmony the picture is well-nigh perfect—the gown of old-fashioned sprigged silk with girdle of dull blue and flowing scarf of apple green with blue border, and silver buckled sandals—all of this but fit setting for the lovely face. Mrs. Cox, although these many years a New Yorker, was born in San Francisco. 3. The portrait, *Venetian Girl*, is that of a very graceful and gracious lady gowned in black. The background is a screen of soft old rose, and a wide girdle of green, with folded fan, give the needed color notes to this altogether charming portrait, which has been awarded a bronze medal. The painter was born in New Hampshire in 1885, studied among others with Howard Pyle, and won the Paige Traveling Scholarship of Boston Art Museum.



THE NATIVE SONG, BY JOSE MALHOA, PAINTER

No reproduction, and no description, can do justice to this wonderful composition and the story that it tells of other days, in other lands, before the coarsening and corroding influences shown in her surroundings had set their seal upon the woman. To forget, or to remember, to curse or to sob, seem to be some of the thoughts tormenting the scarlet-skirted wailon, whose garb and attitude express utter recklessness and abandon, with head thrown back and eyes fixed on the cross, the fan, and the pictured face shown on the wall back of the singer. The picture is in the Portuguese section and won the grand prize. Seven other canvases by the same painter are hung here.



AN ARABIAN SMOKING, BY JOSE NUNES RIBERIO

A whole chapter of the history of the human race seems writ in the brooding face of this old man. His robe of creamy silk and under vestment of red with fastenings of blue seem harmonious and appropriate; the vague suggestion of the sea and the beyond seen through the window indicate the direction of his thoughts, perhaps. The painting is in the Portuguese section and is a winner of a bronze medal. It is one of twelve canvases from the brush of this artist, each one of them a bit out of real life, as though he had journeyed joyfully through the years in search of happy thoughts. The choosing of a picture, which is to become an intimate, personal possession and a part of one's home, is a serious undertaking, and the ability of an artist to catch and hold on canvas a true and happy likeness becomes of worth beyond the price of rubies. Riberio, it would seem, has this quality in high degree.



WHISTLING BOY, BY FRANK DUENECK, PAINTER

This picture was awarded a special commemorative medal. The subject is a brown-eyed, don't-you-care rag-a-mullin with a basket on his arm and a look of love in his face the sort of boy we have all known, who takes to whistling as naturally as a whip-poor-will. It was loaned by the Cincinnati Museum and is in Gallery 87, the Duveneck room. Duveneck was born in Covington, Ky., in 1848, and is now an instructor in the Cincinnati Academy of Fine Arts. He was a member of the International Jury of Awards at this Exposition. His own portrait is one of the most interesting among the forty or more of his canvases the room contains, which include many portraits.



MARY MAGDALENE ANOINTING THE FEET OF CHRIST, BY BENJAMIN WEST

This painting, lent by the Art Institute of Chicago, is in Gallery 60, the Historical Section, in the Palace of Fine Arts. It is a well-known masterpiece, and it holds the attention not only on account of the story it tells but also for the harmonious richness of the coloring in the setting of the feast and the dress of those attending. It was painted more than a hundred years ago. West was born in Springfield, Pa., in 1728, and died in London in 1820. He is said to have taken his first lessons in the preparation of colors from the Cherokee Indians. He was one of the founders of the Royal Academy of England in 1768, and in 1792 succeeded Sir Joshua Reynolds, who was its first president.



TONING OF THE BELL, BY WALTER S. SHIRLAW, PAINTER

This picture, lent by Mark S. Willing, Esq., shows life at one of its tense moments, even the tiny maiden awed to silence and motionlessness, awaiting the harmonious reversion that shall say the work is at last well done. It is the sort of painting its possessor would find constant and increasing joy in; it shows such a united family; each showing in his own way his vital interest. The artist was born in Paisley, Scotland, in 1833, and died in Madrid in 1900. He was thirty-two years of age before he went abroad to study under Wagner and Kauffach in Munich. He was one of the first instructors at the Art Students' League, New York, and one of the founders and the first president of the Society of American Artists. His honors include medal of the Royal Academy, Munich; honorable mention, Paris Exposition, 1889; associate member National Academy of Design of New York, 1878, and full member 1888.



CROSSROADS—RAVENROCK, BY WILL J. HYETT

It is impossible to convey an adequate idea in a photograph of this delightful study in Summer, and description is difficult. The lush green of the trees that embower the old farmhouse, the dust that one senses rather than sees, in the roadway with its border of *erigeron*, weeds and grasses, and the contrast between the glorious sunshine and comfortable shade make it very evident that the man who painted it was right there, at high noon on a June day, and that he appreciates a home when he discovers one, for homeliness is its dominant characteristic, as though peace had here an abiding place. It is the sort of picture that puts one in a friendly frame of mind with the whole world and all in it. It was awarded a bronze medal. Hyett was born in Cheltenham, England, in 1876.



THE ROAD TO THE VILLAGE, BY EDWARD W. REDFIELD, ARTIST

This canvas was lent by the Cincinnati Museum Association. Redfield was a member of the International Jury of Awards of the Exposition, so the picture was not eligible to awards. It shows a peaceful old farmhouse nestled comfortably back of sheltering evergreens. Trees, bare of foliage, border the roadway and show gaunt and lonely against the winter-clear sky. Snow covers everything, pure and unsullied in the fields, but sadly contaminated where passing wheels have fared along to the village. One marvels at the way this artist piles on the paint to get his effects, but get them he does, and they are always such as emphasize our content with this best of all possible worlds, particularly when we come upon one of them when out of humor with the world or some one in it. It is one of twenty-one canvases in the Redfield room. The artist was born in Bridgeville, Del., in 1868, has won much honor and many medals, and is one of the best beloved of American artists.



THE COMING OF THE LINE STORM, BY FREDERICK J. WAUGH, PAINTER

The oily surge and smother of the threatening sea outside the bar, with dull clouds overhanging, and the rosh of the breaking surf in front of the rocky head-land rising sheer from the water and showing creamy white in the distance and weather-browned and seamed in the foreground, make this a picture of absorbing interest. The painter must have known and loved it as truly as he loves and serves his art. It recalls the Autocrat's claim that "to paint the sea, a man must have an ocean in his soul." It must have been difficult to choose between this and two other pictures by this artist, placed in the same gallery, but after lingering with them a while one is inclined to agree with the jury which chose this one for a silver medal. Waugh was born in Bordentown, N. J., in 1861. Among his many honors is that of a gold medal at Buenos Aires in 1910.



BLUE DEPTHS—CARMEL, BY WILLIAM RITSCHER

This is one of five seascapes exhibited by this artist, all hung in Gallery 68. Each one is such a gem that one wonders how the Jury of Awards was able to decide upon this one for the gold medal it received. Every one has the surge of the surf—the heart-beat of Mother Nature—in it, whether it be in the shadows at Monterey or the sunshine at Carmel. This great rock, with arched opening pierced through by the tides of centuries, is surrounded by waters in which every conceivable tone of blue is shown, even the green-blue of the depths. Ritschel was born in Nuremberg in 1864, having lived in America since 1895.



THE COMING STORM, BY WINSLOW HOMER, ARTIST

"The Coming Storm," lent by the Lotus Club of New York, has dense, low-hanging clouds, along the rims of which the lightning glows, and in the background a most remarkable effect of approaching misty, rushing rain which has not yet reached the two women, laden with their fishing gear, toiling up the rough ledges of the shore. The hush that precedes a hurricane is seen in the lazy wavelets that do not yet offer serious remonstrance to the approach of the little boat running in to shelter. The picture is one of fourteen canvases of Winslow Homer exhibited at the Exposition. This painter has a long list of honors to his credit, beginning with gold medal at the World's Columbian Fair in Chicago in 1893, and closing with a gold medal at the Louisiana Purchase Exposition at St. Louis in 1904. He was born in Boston in 1836 and died in 1910, and is said to have been mainly self-taught in his art.



SUMMER EVENING, BY EDWARD DUFNER

Dusk, with a silvery moon mounting back of the trees, with the enticing shimmer of the old swimming hole to lure nymphs to bathe in it, make up this very delightful little picture. The figures are graceful, gracious, and careless—even to their scant drapery, but it is the coloring that charms the most, for it is mellow and harmonious like a Persian rug in which the coloring has been enriched by years of prayer. Edward Dufner, the artist, was born in Buffalo, N. Y., in 1872. He studied with Whistler and with Laurens, which perhaps explains in part his mastery of color. His list of honors, medals, and prizes is a very long one, beginning with the first Wanamaker prize in 1899.



SPIRITS OF THE TWILIGHT, BY HOWARD RUSSELL BUTLER

This little canvas has a haunting quality as elusive and yet insistent as remembered music—say, if you will, a Chopin Prelude played by de Pachmann. With the last rays from the setting sun lighting the rocky headlands above their darkening forest home, the Spirits of the Twilight, hand in hand, lured by the pipings of Pan, are about to come dancing down the trail of gold along the tumbling water. The picture is as satisfying as the happy conclusion of a fairy story. In it, too, there seems to be expressed that “All’s well” feeling that belongs to twilight. It is winner of a silver medal at this Exposition. Butler was born in New York in 1856, won honorable mention in the Paris Salon in 1886, and medals at the Expositions at Atlanta, Buffalo, and St. Louis.



YOUTH, BY FREDERICK CARL FRIESCKE

This painting depends for much of its charm upon the expression of the faces—that of the visitor demure and a bit downcast, while the face in the mirror reflects the pure joy of merely being alive and young, with no more serious trouble than the proper adjustment of the head-dress, with hands, by the way, that are most evanescent. There is a suggestion of youth in everything; the chintz covered chairs, the pinks dropped carelessly into the litter of crystal and silver on the dressing stand, and even the morning glory pattern of the wall paper. The picture won a grand prize at this Exposition. It is one of eight canvases exhibited from the brush of this artist, who was born in Owosso, Mich., in 1874, and studied in Paris with Constant, Laurens, and Whistler. The long list of his honors begins with a silver medal at St. Louis in 1901, and includes a Temple Gold Medal, Philadelphia Academy of Fine Arts, in 1913.



MATERNITY, BY GARI MELCHERS, PAINTER

A picture of a perfect moment in life's summertime, with the "love that makes the world go round" shown in the face of the happy mother. Like moist of his pictures hung here it is a riot of color. Various shades of lilac and lavender are used in the blouse, with its bodice of white. The blooms in the arbor background, the homely element contributed by the apple luncheon, and the sturdy baby with one dimpled foot bare, just ready to leave for slumberland, make this one of the most charming in a gallery which contains twenty-one canvases of this artist. Melchers was born in Detroit in 1860 and has been the winner of more than the usual number of honors.



MY FAMILY, BY EDMUND C. TARRELL

This is one of twenty canvases in the Tarbell room, sixteen of which bear the significant "Lent by" in the catalogue which indicates the popularity of this artist who was born in West Grafton, Mass., in 1862, and who was instructor in the School of Drawing and Painting at the Boston Museum from 1889 to 1912. He was member of the International Jury of Awards at this Exposition and his list of honors, medals, and fellowships is a long one. This picture is light, bright, and homelike, showing a bungalow interior with a charming debutante daughter, a model of industry, as the impressive central figure in a family to be proud of. All the little intimate tender touches of detail reveal it as a cross section out of real life.



WOMAN WITH THE WHITE SHAWL, BY WILLIAM M. CHASE

The picture shows the perfect and abiding joy there can be in a true presentation of simple themes in the way this master understands. The sweetness of the face, with parted hair arranged in ancient fashion, is arresting, but there also comes a sense of complete satisfaction with color, drapery, and pose as deep, sure, and abiding as that which comes from hearing a Beethoven sonata faultlessly played, and the conviction possesses one that while women like the one pictured, and the genius for portraying them, are left to us, we need not fear—for "goodness and mercy shall follow them all the days of their life." It is one of thirty-two canvases of his own selection exhibited by this artist in the Chase room, in which the visitor will linger long in delight.



SELF-PORTRAIT, BY WILLIAM M. CHASE

This portrays the eminent painter and very kindly gentleman who was a member of the International Jury of Awards at the Panama-Pacific International Exposition. He was born at Franklin, Ind., in 1819 and has long been a dominant figure among American artists. The list of his honors begins with a medal at the Centennial Exposition in Philadelphia in 1876 and includes nearly every Exposition held since: gold medals at Paris in 1900, at Buffalo in 1901, at Charleston in 1902, and grand prize at Buenos Aires in 1910, besides very many special gold medals and prizes.



YOUNG MOTHER, BY MARY CURTIS RICHARDSON

This picture, awarded a silver medal, is one of four exhibited by this artist, who was born in New York in 1848 and was winner of the Norman Dodge prize of the National Academy of Design in 1887. It shows a young, lovely, and gracious mother reclining on a couch, at play with her most adorable baby. An Interlude it might be called. Home, harmony, happiness—past, present, and future—all these merged in one perfect hour, the face of the worshipping woman as care-free as that of the little one. Surely the artist must be a veritable spendthrift of joy is the way one feels coming upon this presentment of the love which makes the world go round.



PANORAMIC VIEW OF THE PALACE OF FINE ARTS . . .



THE PANAMA-PACIFIC INTERNATIONAL EXPOSITION



THE PENANCE OF ELEANOR, DUCHESS OF GLOCESTER, BY EDWIN AUSTIN ABBEY

Eleanor Cobham, wife of Humphrey, Duke of Gloucester, died 1443. She was accused of "conspiring to kill the King by magic" because of her friendship with Bolinbroke, who professed to be a master of Black Art. For penance she had to walk barefoot through the market place for three days, carrying a lighted taper. And they all condemn her. Although every class of citizen is represented, all the faces wear the same expression at her humiliation. It is one of those compositions Abbey seems master of, in which every line helps tell the story. In this the face of the penitent is marvelous in its expression of submission to authority and a quenchless pride. Twenty-two canvases of this artist are on exhibition. The artist, born in Philadelphia in 1852, is so well known that further notes seem superfluous.



GLADSTONE AT HAWARDEN, BY JOHN McLURE HAMILTON

This portrait of England's "grand old man" shows him in his study, which is just a bit cluttered, as a comfortable study ought to be. An inviting lounge chair covered in old brocade crows up to the table, and a hint of a peaceful surrounding landscape is seen outside the window through which a flood of summer light pours in, silencing everything and making mellow and glorious life's afternoon. The picture is one of some thirty-five canvases displayed by this artist, who was born in Philadelphia in 1853 but who has lived in London since 1878. This "one-man-room" arrangement, whereby the artist arranges at will his own selection, is most fascinating, for one seems to come into an intimacy with the artist and to learn something of his views of life and the world.



SPANISH COURTYARD, BY JOHN SINGER SARGENT

It may have been the varied types assembled, or it may have been the color symphony, or the sunlight which floods and glorifies it, or all these together, which moved the artist to make a picture of this bit of life. There is no other canvas more delightful in this collection filling a charming little gallery, which contains those canvases their creator likes best and chose for this display. Sargent possesses, in addition to mastery of his art, a measure of that quality which made Abou Ben Adhem "lead all the rest," for otherwise he could not so surely win us to love those he has chosen to make immortal for us. This canvas was lent by Louis R. McLaugh, Esq. Sargent was born in Florence in 1856. The list of his honors begins with honorable mention in the Paris Salon of 1878 and includes Chevalier of the Legion of Honor, France, 1889; officer, 1897; order of merit, Germany, 1909.



THE STAMPEDE, BY WILLIAM ROBINSON LEIGH

This canvas is richly reminiscent of the long ago in its herd of Texas Longhorns, and arresting in the expression of grim courage on the face of the rider who wields his quirt in an endeavor to get ahead, even abandoning his luckless companion whose horse has taken a badger hole, for in a case like this the riders must circle and "get them to milling"—that is, doubling back on their own trail. The picture is spirited and true and of the sort to make a lover of action sing "Praise be!" Leigh was born in West Virginia in 1866, and his honors have been many, beginning with honorable mention in the Paris Salon of 1892.



THE SIESTA, BY FRANKLIN W. ROGERS

This is a fair and faithful portrait of four hounds, asleep or nodding, and very plainly disclosing of a wearying chase not long past. They are grouped beneath an open window beside a sunny wall and an impression of sunshine, peace, and content is all pervasive. Man's best friend is seen at his best, having been treated by one who understands not only the manipulation of the tools of his craft and all the secrets of light and shade and how to fasten them on canvas, but also the possibilities of the animal actors in this great play of life. The picture is the only canvas exhibited from the brush of this artist, who was born in Cambridge, Mass., in 1851.



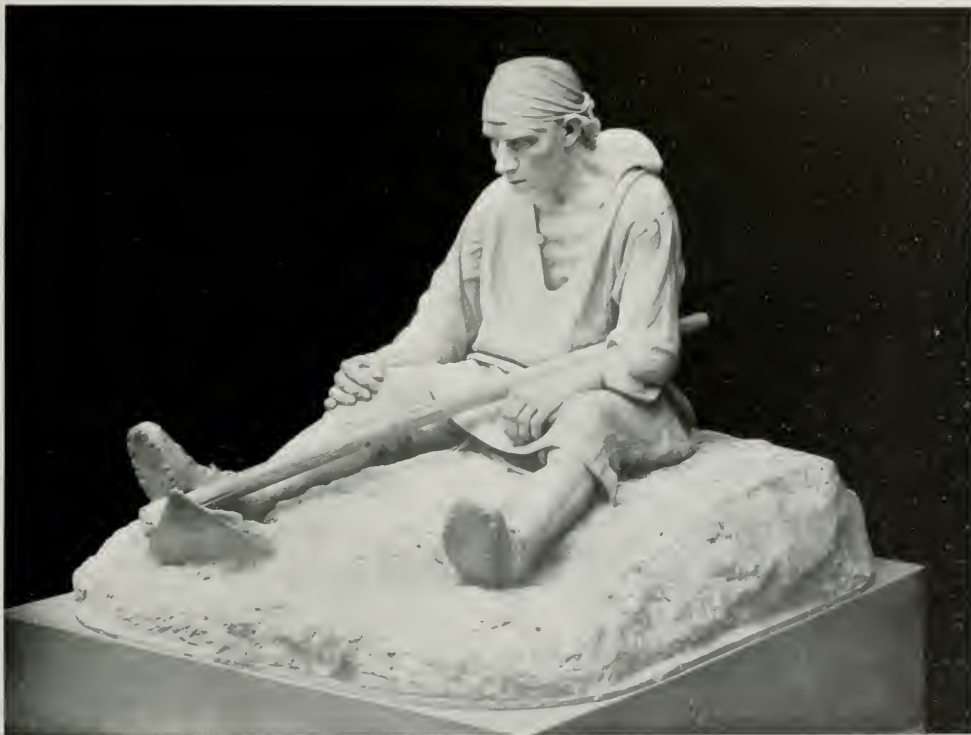
BROTHER AND SISTER, PORTRAIT, BY M. JEAN McLANE

Awarded a silver medal at this Exposition. This is just a picture of a pair of charming children who, if one may judge from their expression, do not particularly sympathize with this method of diverting them from the joyful employ of just being alive, although the boy seems inclined to make the best of things as they are. This picture, awarded a silver medal, was lent by Arthur H. Mackie; it is one of three canvases exhibited by this artist, who was born in Chicago in 1878 and studied under Duvreck and Chase. Her long list of honors begins with a bronze medal at the St. Louis Exposition in 1904, and includes silver medal at Buenos Aires in 1910 and many special prizes, among them the Julia A. Shaw prize, National Academy of Design, 1912, and the Lippincott, Philadelphia Academy of Fine Arts, in 1913.



MAYFLOWERS, BY LOUISE COX

This picture shows a little maid, perhaps about seven and as dainty as the buds of apple blossoms at which she gazes with eyes as blue as the robe she wears beneath an overslip of white. Everything here happens in harmony—the blue cushion and the dusky interior back of the silver vase of flowers, which is exactly what is needed to accent the expression of wonder or mystery on the serious, winsome little face. The artist possesses that "infinite capacity for taking pains" which has been given as a definition for genius, and to be able to portray most convincingly gladness and youth. The artist was Louise Howland King before her marriage to Kenyon Cox, with whom she studied.



PROXIMUS TUUS, BY ACHILLE D'ORSI

This white marble is in the Italian section. It is one of those compelling creations which grip the beholder so that he must read into it his own interpretation. The name the sculptor gives it might be translated into "close to the heart of God is that one of his children who labors and is heavy laden," for although every line of the figure suggests weariness without hope, and although age has set its mark upon the insufficiently nourished body, there is no possibility of doubt as to his steadfast faith in the capacity of good Mother Earth to give comfort and rest. Whether this was inspiration for the "Man with the Hoe" or whether the poem animated mallet and chisel of the sculptor, there seems an intimate relation between the two.



THE PEACEMAKER, BY ERNEST L. BLUMENSCHN

The picture itself tells the story: how the mind of man may, and indeed does, resist the exhortation of the adult but is not proof against the tug at the heart-strings which is made by the little unconscious peacemaker, with troubled eyes, for whom even treasured bow is void of consolation in this tragic time. The dress and bonnets are those of the Sioux tribe and the mystery of the shimmering, opalescent colors in the desert setting seems to find reflection in the brooding mystic faces, particularly that of the central figure. The picture is winner of a silver medal. The artist, Ernest L. Blumenschein, born in Pittsburg in 1874, was winner of the Beck prize at Philadelphia in 1909 and of many later honors.



1, EARTH; 2, AIR; 3, FIRE; 4, WATER, ROBERT I. AITKEN, SCULPTOR

At the level of descent, these titanic figures in horizontal composition, symbolic of the Four Elements, are placed at the east and west axes of the 'Sunken Gardens.' Few of the Exposition groups have won wider popularity. Air, with her doves, at the upper left; Water, upper right; Fire, at the left in the lower row, and Earth at the lower right, are all in character. These figures are all located in the Court of the Universe.



BEAUTY AND THE BEAST, EDGAR WALTER, SCULPTOR

This fountain is placed in the Court of Flowers. A graceful woman in careless pose, which with the attendant Beast is the central figure, and the nymphs which support the basin all convey an airy, fairy story impression, to which emphasis is added by the frieze around the basin of lions, tigers and monkeys, though the latter are probably borrowed from Oriental fairy tales.



THE FOUNTAIN OF EL DORADO, MRS. HARRY PAYNE WHITNEY, SCULPTOR. THE FOUNTAIN OF YOUTH, MRS. EDITH WOODMAN BUCKROUGHS, SCULPTOR

In niches beside the Tower gate these mural fountains will be found. The upper picture is that in the west niche. According to the legend, El Dorado was the god of the Aztecs, so radiant that the sun was used to veil his face. The fountain shows blossom embowered portals to the abode of the god guarded by celestial beings against the onrushing procession of humanity that ever makes El Dorado its goal. A wealth of understanding of human nature is displayed in the processions of figures, each of which is a distinct type—hurrying, jostling, fainting or lagging along. The central figure in the Fountain of Youth in the east niche is that of a young girl standing among primroses, which seem to spring from dainty outlined faces and uplifted hands of father and mother, these forming the pedestal. Side panels in low relief of wistful old, old people in boats manned by chubby children, complete the composition.



1, PHILOSOPHER; 2, PRIEST; 3, SOLDIER; 4, ADVENTURER, JOHN FLANAGAN, SCULPTOR

Philosopher and Priest, two of four types chosen by John Flanagan as dominating influences in our civilization, are spaced alternately around the lower level of the Tower of Jewels. As a "Sermon in Stone" on the simplicity and serenity of all true greatness, they are most appropriate to this time and place.



THE ARMORED HORSEMAN, F. M. L. TONETTI, SCULPTOR

Soldier and Adventurer, two of the figures created by John Flanagan for the Tower of Jewels, and used in alternation with his Philosopher and Priest shown on this face page. The central figure is the Armored Horseman by F. M. L. Tonetti. He is equipped as a crusader, a reminder, perhaps, of those who first adventured to find this isthmian way to new empire which the Panama Canal establishes.



THE COLUMN OF PROGRESS, HERMAN A. MACNEIL, ISIDORE KONTI, SCULPTORS

The central panel shows the Column of Progress, the Tower of Jewels to the South. An ascending spiral of ships in low relief leads up from the marvelous bas-relief panels of Konti to the base on which MacNeil's beautiful finial is set, 160 feet from the base. To the right the Adventurous Bowman and its supporting frieze of the Burden Bearers, an enlarged view of this MacNeil creation, is pictured. The Star on the left, A. Stirling Calder, sculptor, is placed above colonnades of the Court of the Universe and its extension.



RELIEF PANELS AT THE BASE OF THE COLUMN OF PROGRESS, ISIDORE KONTI, SCULPTOR

There is nothing at the Exposition more beautiful than these panels which tell a four-fold story of man's spiritual evolution, struggle, sacrifice, deathless purposes to press on, and finally achievement and joy. It is as though he symbolized Matthew Arnold's "What good gifts have we but they came through strife, and toil, and loving sacrifice."

Isidore Konti, born in Vienna in 1862, has been a contributor to Exposition sculpture at Chicago, 1893; Buffalo, St. Louis, 1904, and the Panama-Pacific International Exposition. His studio is 154 West 55th Street, New York.



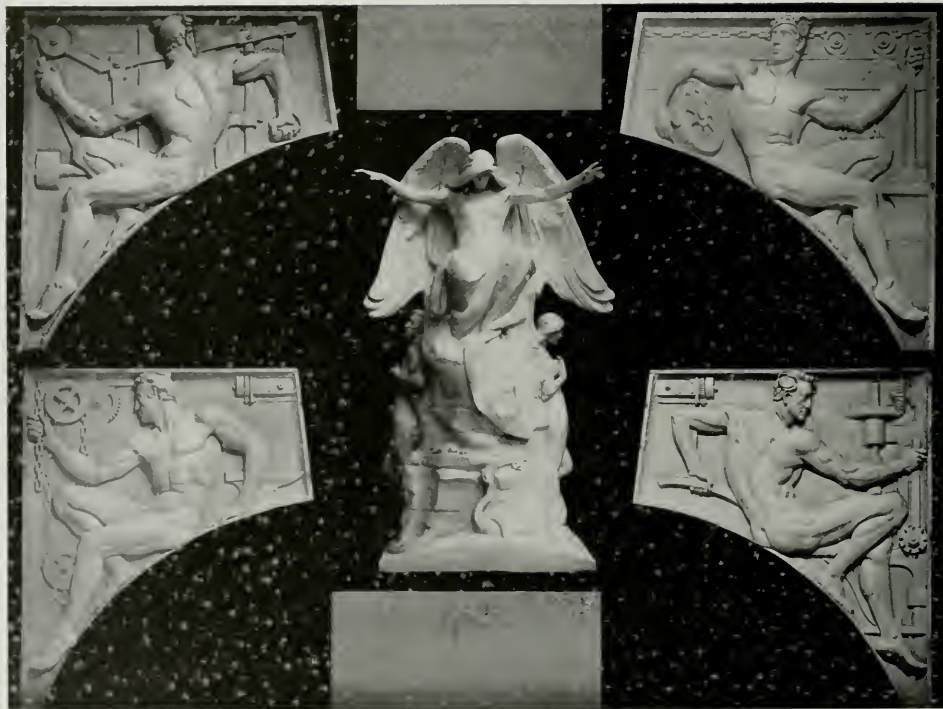
1, THE RISING SUN; 2, THE SETTING SUN, ADOLPH ALEX. WEINMANN, SCULPTOR, OF NEW YORK

Fountains of the Rising Sun and the Setting Sun are main sources of light in the sunken gardens of the great central Court of the Universe. The figure at the top of the column of the Rising Sun is that of a joyous youth a-litoe, ready to commence his morning flight, and the frieze at the base has exquisite presentations of pleasure and vanity in an eager round of pursuit of one another. The Setting Sun—called also by its creator Descending Night—is a gracious woman's figure just alighting, the brooding face and folding wings more than suggestive of dusk and starlight. At the base of this column is a procession of figures in relief. One group in which attendant figures drop the curtain of night over the mother who hushes her babe, is of unusual beauty. Cherub faces wreathed in heavy garlands surround the base on which the figures rest, and from these descending streams of water are so directed that they overlap in two directions, producing a novel effect of chained, or braided, waters, which reflect the lights much as jewels do.



1. PIRATE; 2. CONQUISTADOR, ALLEN NEWMAN, SCULPTOR. 3. THE MINER, ALBERT WEINERT, SCULPTOR

The Conquistador in the center of the picture, and the Pirate on the left, are the work of Allen Newman for niches in the north facade of palaces in the main group. The Miner, by Albert Weinert, is on the east facade.



THE GENIUS OF CREATION, DANIEL CHESTER FRENCH, SCULPTOR

The Genius of Creation in the center of the picture is placed in the west plaza opposite the main entrance to the Palace of Machinery. Supporting figures of man and woman, listening and obedient, are held in thrall by the majestic figure, veiled, shrouded and compelling, with "wings of the spirit to give balance to the composition," its creator has said. Spandrels representing the powers, the work of Haig Patigian, which are shown, are placed above the arches in the vestibule and over minor doorways of this palace.

Daniel Chester French, the most successful, best loved and honored of American sculptors, was born in Exeter, N. H., in 1850. He is now a resident of New York.



FRIEZES AT BASE OF COLUMNS

The friezes at base of columns surrounding the vestibule of the Palace of Machinery are by Haig Patigian, who created all the decorative sculpture of this the greatest in size of the Exposition palaces. In every case he has idealized some "power." The two figures shown in the central panel, placed alternately with those at left and right in the upper row, suggest the close relation between dreams and deeds, inspiration and accomplishment. At the right in the lower row is shown the frieze at base of the column which supports the Rising Sun in the fountain by Adolph A. Weinmann which is placed at the east end of the sunken garden in the Court of the Universe. Vanity, a triumphant winged figure, is dominant in this procession, which includes figures symbolizing the full circle of the ambitions and purposes that animate the dawn of life. In the panel on the lower left, which is from the frieze to column which supports the beautiful figure of the Setting Sun, at the opposite end of the garden, is shown the fall of the peaceful drapery of descending night, to unfold mother and babe. In all the figures of this composition Weinmann has typified repose and peace.



STATUARY UPON THE PALACE OF MACHINERY—1, ELECTRICITY; 2, STEAM, HAIG PATIGIAN, SCULPTOR

Four Powers, Electricity, Steam, Invention, and Imagination, are used alternately on columns which surround the Palace of Machinery upon the north, south and west facades. They are creations of Haig Patigian of San Francisco, who also designed the spandrels and the friezes at the base of supporting columns in the vestibule.



STATUARY UPON THE PALACE OF MACHINERY—3, INVENTION; 4, IMAGINATION, HAIG PATIGIAN, SCULPTOR

All the decorative sculpture upon the Palace of Machinery typifies some form of power applied to mechanism. The sculptor, Patigian, also symbolizes in a wonderfully comprehensive way the results of prophetic imagery in the human mind, followed by invention and widespread application in the mechanical arts.



1. SPRING; 2. SUMMER, FURIO PICCIRILLI, SCULPTOR

In niches formed by partitioning colonnades at the corners of the Court of Four Seasons—the western link in the chain of courts—are mural fountains, of the seasons, by Furio Piccirilli. Spring, a joyful central figure—with an attendant maiden bowed under a wealth of wreaths and garlands of spring flowers—has only a careless backward glance for her wooer, probably the South Wind. Summer—somehow carrying a haunting suggestion of Watt's painting, "Love and Life," has for its central theme father-mother-child, with supporting figure of a toiler, sheaves of grain forming a background.



1, AUTUMN; 2, WINTER, FURIO PICCIRILLI, SCULPTOR

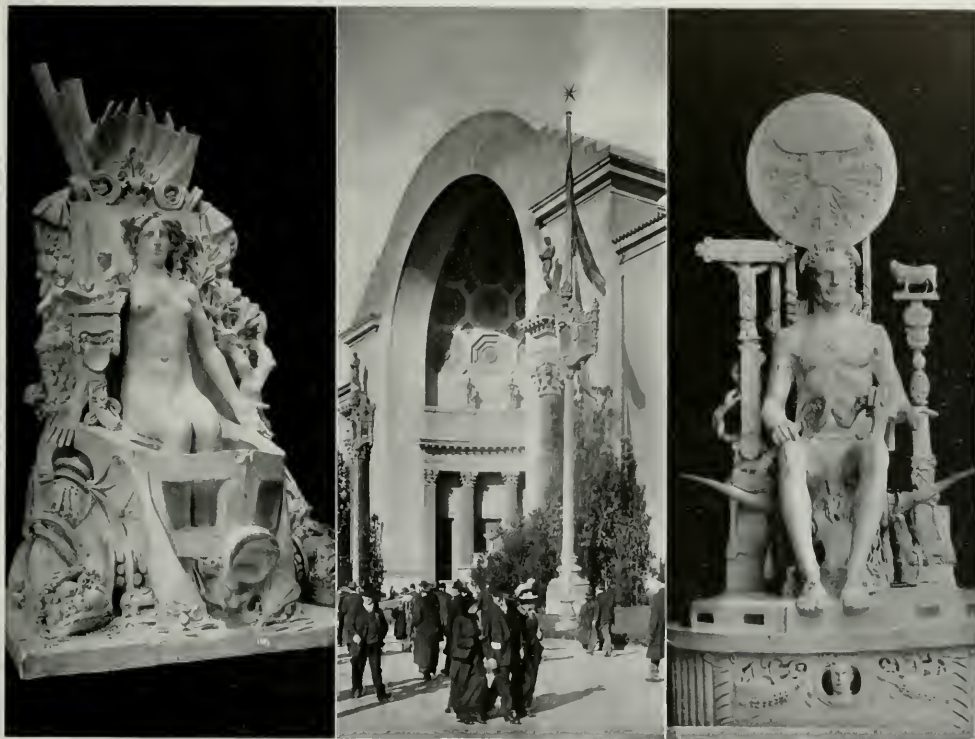
Autumn has for its central figure a voluptuous female figure in a pose of singular grace and strength, bearing a jug of wine, the attendant figures being typical of the richness of earth's bounty and life's rewards. Undoubtedly the most appealing of these groups is that of Winter, stark, lone, with desolation writ in every line of the figure on the left, his head bowed on his useless shovel. Resistance to hard fortune is suggested in the figure on the right, and there is no hint of hope, except in patient waiting, which seems indicated by the hushed, brooding central figure.



1, SUNSHINE; 2, HARVEST; 3, RAIN. ALBERT JAEGER, SCULPTOR

These decorate the half dome on the south side of the Court of the Four Seasons. The large group in the center has place above the arch, and the figures are set on the great columns which flank it.

Jaegers, self-taught in art, was a contributor to the Buffalo and the St. Louis Expositions. He was commissioned by the U. S. Government to erect the Baron von Steuben Statue for Washington, and has other notable achievements to his credit. He was born in Germany in 1868, and his studios are at Suffern, N. Y.



1. ABUNDANCE; 3. TRIUMPH OF THE FIELD, CHARLES R. HARLEY, SCULPTOR

The half dome of Vigor in the west facade of the Palace of Food Products is shown in the center of the picture. Radial coffers beneath the arch afford one of the most beautiful exemplars of the Exposition color scheme. To right and left are shown the groups of archaeological sculpture by Harley which are placed in the niches of this west facade—Abundance surrounded by all the symbols of plenty, and Triumph of the Fields in which the sculptor has employed symbols which were used in processions celebrating the harvest in ancient days, among them being the Celtic cross and various animals, a cart wheel forming the background.



DETAILS OF THE FOUNTAIN OF THE EARTH, ROBT. I. AITKEN, SCULPTOR

Lower right, the first of the panels telling the story of life, shows a central Vanity with her mirror, which Mr. Aitken says "symbolizes a compelling motive in human endeavor"—in the same panel being primitive man and woman. Next—upper left—comes Natural Selection, physical and mental perfection shown in the central man's figure unconsciously attracting the two women, thus arousing antagonism. In the upper right Survival of the Fittest is symbolized, and at the lower left the Lesson of Life. Heliogabalus, in the center of the page, is placed against the parapet at the end of the basin some sixty feet from the main structure. Above it is the procession typifying the dawn of life. Beneath, the procession of figures includes Greed, the Patriarch, Faith, Sorrow, and Sleep.



DETAIL FIGURES OF THE FOUNTAIN OF ENERGY, A. STIRLING CALDER, SCULPTOR

In the basin of the fountain groups typifying the Atlantic and Pacific Oceans and of North and South Seas are placed. At upper left in the picture the North Atlantic is represented as an Eskimo riding a walrus, ready to spear his enemy. The upper right is that of the Pacific Ocean. The lower left, the North Sea, and the lower right, the Indian Ocean. These all convey a very definite impression of movement, of swell and surge, ebb and flow. Nereids, three at each corner of the basin, in different positions, suggest joyfulness. With the giant figures which support the globe, the fountain includes about thirty figures. The central figure Mr. Calder has himself described as "Energy, the Conqueror of the Moment—Energy, the Conqueror of All Moments—Energy, the Victor of the Canal."

Mr. Calder, acting chief of the Department of Sculpture for the Exposition, born in Philadelphia, 1870, winner of many medals, much honor, mention, and a recognized master in his profession, has been a contributor to the sculpture at the Buffalo and St. Louis Expositions.



A PRIESTESS OF CULTURE, HERBERT ADAMS, SCULPTOR

The central figure on this page is placed on top of columns within the rotunda to the Palace of Fine Arts. Dignity, repose and command are suggested in this gracious figure, with folded wings, bearing the symbols of abundance. To left and right are sculptures catalogued in the loan exhibit collection. An Out cast, by Attilio Pieririlli, on the right, and on the left Muse Finding Head of Orpheus, by Edward Berge.

Herbert Adams, born in Vermont in 1858, has been a contributor to Exposition sculpture at Chicago (1893), Paris (1900), and St. Louis (1904), in all of which he won awards and honors, and San Francisco (1915).



THE FAIRY, CARL GRUPPE, SCULPTOR

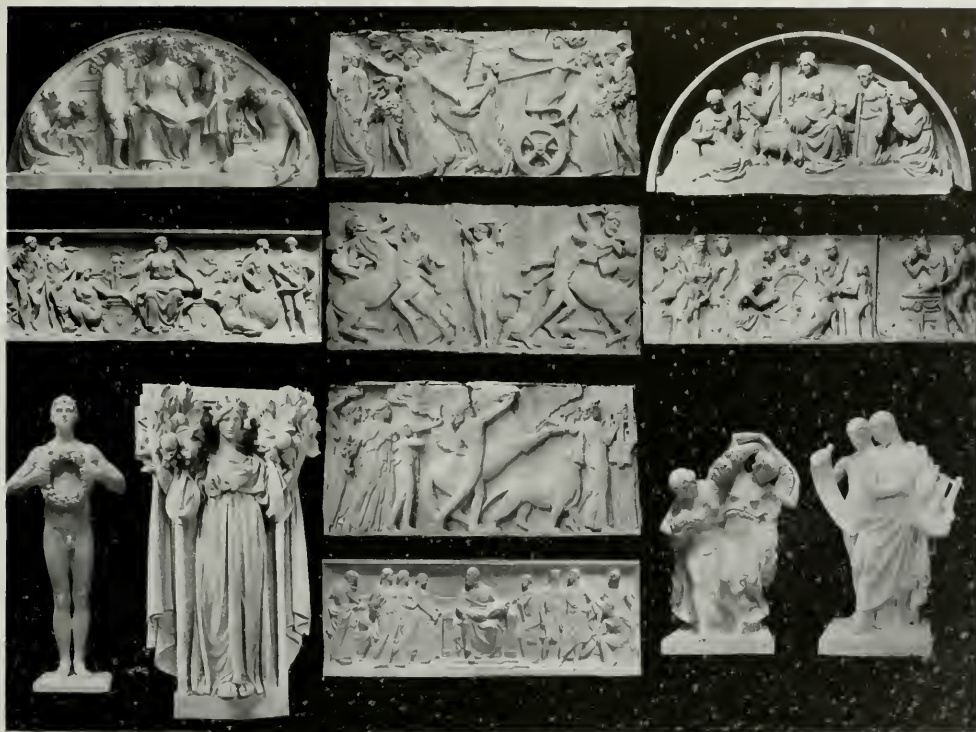
To the left is one of the Italian towers above the entrance to colonnades which surround the Court of Flowers, and in the foreground is seen the yellow tulips and scarlet anemones forming a rich carpet that has a deep border of dark green prostrate juniper and the flowering shrubs which are arranged in beautiful grouping. To the right is the Fairy, the work of Carl Gruppe, which is placed on top of these towers where, with the night sky for background, it appears of elf-like loveliness.



DECORATIVE SCULPTURE FOR FESTIVAL HALL, SHERRY E. FRY, SCULPTOR, OF NEW YORK

At the upper left in the picture is the figure placed beside the western (main) entrance to this building, which resembles architecturally the Theatre Beauv Arts of Paris, Robert Farquar of Los Angeles being the architect. To the right the figure which surmounts the corner domes is shown, between them being the joyful figure of Pau which is employed in enrichment of the west facade. Below are shown the reclining figures for pylons Bacchus and the reclining Woman. Between them is shown the beautiful cartouche repeated several times about this building. The figures supporting the scroll are both gracious and graceful, and the scroll, they indicate, is yet to be inscribed.

Sherry Fry, medalist at Paris Salon, 1907, whose work is well known everywhere, was born in Iowa in 1879.



NOTABLE PIECES OF SCULPTURE AT THE EXPOSITION

In the central strip the three above are panels of Bruno Louis Zimm, used above the entablature of the rotunda to the Palace of Fine Arts. They tell the story of the struggle necessary to attainment of ideals—achievement in Art. Below them is Caesar Sosa's panel used in the Palace of Education. The lower right corner has two of Paul Manship's groups in the Court of the Universe, Festivity and Music, immediately above these being Mahonri Young's panel used on the Palaces of Liberal Arts and Education, and at the top the tympanum, by Ralph Stackpole, of the main doorway in the south facade of the Palace of Varied Industries. The left panel, reading from the top, has the tympanum by Charles Peters over the Palace of Education doorway, and below it a panel by this sculptor, also used on the Palace of Education. To the right is a decorative figure by Jaegers used in the Court of the Four Seasons, and to the left is Earl Cummings's Vigor used in the half dome in the west facade of the Palace of Food Products.



SCULPTURAL FIGURES AT THE EXPOSITION

Reading from left to right will be found in the upper row: 1, Fountain, in white marble, by Mrs. Harry Payne Whitney, loaned by her to the Exposition and placed close to the main entrance from the east to the Palace of Fine Arts. 2, Slave Girl in chains of Bowers, by A. Stirling Calder, used in niches of the Court of Flowers. 3, Beauty and the Beast final figure of Edgar Walter's fountain in the Court of Flowers. 4, Figure in attic, rotunda to Palace of Fine Arts, Urie H. Ellerhusen. Lower tier from left to right: 1, Victory, used on gables of all palaces in the main group, the work of Louis Ulrick. 2, The Angel of Peace, by Leo Lentelli, used on triumphal arches of Rising Sun and Setting Sun facing the Court of the Universe, at this time and in this place strongly suggestive of Longfellow's legend of "Saadalphon." 3, The Wave, by Lorado Taft, on the margin of the Fine Arts Lagoon; this belongs to the Art Exhibit collection. 4, The Mother of Tomorrow, by A. Mirling Calder, the central figure in the great group, Nations of the West, placed above the Arch of the Setting Sun. 5, The Mermaid, by Arthur Putnam, in the long pools at east and west ends of the South Gardens.



EXHIBIT OF SCULPTURE, FINE ARTS DEPARTMENT

The picture in the middle of the lower row shows the frieze around flower boxes at base of columns supporting the rotunda to the Palace of Fine Arts. The other pictures on the page are bits of the exhibit of sculpture embowered beneath the open colonnades or so placed that the lagoon mirrors the design. By daylight, night light or moonlight this section of the Exposition well repays the thoughtful one who would become familiar with the beautiful details of the exquisite ensemble. In the upper row from left to right: 1, Diana, Janette Scudder. 2, Portrait of a Boy, Albin Polasek. 3, Wild Flower, Edward Berge. 4, Saki; A Sun Dial, Harriet W. Frischmuth. 5, Boyhood, Charles Cary Rumsey. 6, The Awakening, Lindsey Morris Sterling. In the lower row: 7, Sun Dial Boy, Gail Sherman Corbett. 8, Garden Figure, Edith Woodman Burroughs; the central flower box detail of Fine Arts Palace described above. 9, Soldier of Marathon, Paul Noquet. 10, Bird Fountain, Caroline Everett Bisque.



STATUES OF EMINENT AMERICANS ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right: 1. John Barry, John J. Boyle. 2. Halsey C. Ives, Victor S. Holm. 3. Kirkpatrick Memorial Fountain, Gail Sherman Corbett. 4. William Howard Taft, Robert I. Aitken. 5. The Young Franklin, Robert Tait McKenzie. In the lower row, left to right: 6. Chief Justice Marshall, Herbert Adams. 7. Henry Ward Beecher, John Quincy Adams Ward. 8. Lincoln, seated, Augustus Saint Gaudens. 9. Thomas Jefferson, Karl Bitter. 10. William Cullen Bryant, Herbert Adams.



SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right: 1. Returning from the Hunt, John J. Boyle. 2. Primitive Man, Olga Popoff Muller. 3. Diana, Haig Patigian. 4. Apollo Hunting, Haig Patigian. 5. Michael Angelo, Robert L. Atken. 6. The Maiden of the Roman Campagna, Albin Polasek. The lower from left to right: 7. The Sculp, Edward Berge. 8. Youth, Victor D. Salvatore. 9. Centaur, Olga Popoff Muller. 10. Princeton Student, Daniel Chester French. 11. Beyond, Chester Beach. 12. A Faun's Toilet, Attilio Piccirilli.



SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row from left to right are: 1, *Prima Mater*, Victor S. Holm. 2, *L'Amore*, Evelyn Beatrice Longman. 3, *Young Mother with Child*, Furio Piccirilli. 4, *Nymph*, Edmond T. Irwin. 5, *Eurydice*, Furio Piccirilli. In the lower row, left to right: 6, *Peace*, Sherry Edmundson Fry. 7, *Dancing Nymph*, Olin L. Warner. 8, *The Sower*, Albin Polasek. 9, *Bock and Flower Group*, Anna Coleman Ladd. 10, *Bondage*, Carl Augustus Heber.



SCULPTURE ABOUT THE PALACE OF FINE ARTS

In the upper row, left to right: 1, Boy with Fish, Bela L. Pratt. 2, Flying Cupid, Janette Scudder. 3, Mother of the Dead, C. S. Pietro. 4, Whaleman, Bela L. Pratt. In the lower row, left to right: 5, Fighting Boys, Janette Scudder. 6, Sun Dial, Edward Berge. 7, Duck Baby Fountain, Edith Barretto Parsons.



THE GATEWAY OF NATIONS, WM. DE LEFTWICH DODGE, PAINTER

This marvelous mural decorates the east wall of the Tower gate, the side panels Labor Crowned and Achievement being here arranged below the central main canvas. The "angel" idea, its pursuit by the winged horseman of imagination or purpose, and the travail and struggle that follow in their wake, are in as sharp contrast as the mirage of ships—dream ships—is with the steam shovel and the dullard that drove it. In each of these canvases the actuating motive is shown as a beautiful angel or phantom woman, and in all, the reward is for the patient, often brutal, toiler who has wrought to a reality the miracle which the dream foretold.



ATLANTIC AND PACIFIC, WM. DE LEFTWICH DODGE, PAINTER

This mural with the wing panels Discovery and The Purchase shown below it, decorates the west wall of the Tower gate. To the left of the majestic figure which symbolizes the canal is a group of discoverers and adventurers, to the right, types of tribes who followed the discoverer. The spirit guardian of each procession lays a hand of blessing on the central figures. What the achievement has cost is symbolized in the smaller panel of The Purchase.



1, EARTH; 2, AIR; 3, FIRE AND WATER. FRANK BRANGWYN, PAINTER, OF LONDON

Eight murals of Frank Brangwyn are placed beneath colonnades at the angles of the walls in the four corners of the Court of Abundance, which is the eastern link in the chain of courts connecting exhibit palaces. The subjects treated, Earth, Air, Fire, and Water, are marvelous color harmonies built on commonplace themes. Air, the two to the left in the picture, has on one canvas an old Dutch windmill set on a hillock surrounded by fields of yellow grain, with a procession of wind-blown figures at the base of the hill, and in the companion canvas, birds in flight with a background of gorgeous sky barred with trunks of trees, with huntsmen in the foreground. Earth is typified in one panel by workers of every age and of both sexes engaged in every conceivable autumn employ. The arrangement brings out most remarkable figures and color effects.



WATER, FRANK BRANGWYN, PAINTER

The panels at left and right in the picture are the water cauveses in the southeast corner of the Court of Abundance. In the center is the companion of the Earth panel on the opposite page. A motive which influenced some of the best known and most highly regarded of the mural decorators, nine of whom are represented and seven of whom were at work at one time in temporary studios in the Palace of Machinery, that they might complete their canvases to harmonize with the Exposition color scheme, was the fact that the work will be permanent. The cauveses will become the property of the City of San Francisco after the Exposition closes. They will be placed in some of the buildings of the new Civic Center.



THE PACIFIC COAST, FRANK VINCENT DU MOND, PAINTER

THE ATLANTIC COAST, EDWARD SIMMONS, PAINTER

Murals of Frank Vincent Du Mond and Edward Simmons are placed beneath arches of the Setting Sun and the Rising Sun on the side walls just below the spring of the arch. The two at the top, of Du Mond's, show the departure of the adventurer from his bleak New England home. The next, pictures his arrival on the western coast. In this canvas portrait models were used: Father Serra, Bret Harte, Keith, Grizzly Adams, and others well known in the history of California. These murals, after the close of the Exposition, will be given permanent place in the new Civic Center. The topmost of Edward Simmons's paintings shows a procession of symbolical figures, led by Hope and Illusory Hope, followed by Adventure, Commerce, Truth, Beauty, Religion, and the Family. These typify the discovery and development of our east coast. In the picture below Simmons uses every type of adventurer, and for the background every type of ocean-going vessel from the time of Columbus's caravels to our own ocean greyhound is seen.



MURALS: ART CROWNED BY TIME, MAN RECEIVING INSTRUCTION IN NATURE'S LAWS, H. MILTON BANCROFT, PAINTER. THE VICTORIOUS SPIRIT, ARTHUR F. MATTHEWS, PAINTER. THE PURSUIT OF PLEASURE, CHARLES HOLLOWAY, PAINTER. FRUIT AND FLOWERS, CHILDE HASSAM, PAINTER

The Bancroft panels to left and right in the upper row are placed on side walls of the half dome of the Court of the Four Seasons. The central panel has been described by its creator as "illustrating the inherent power of men toward self-culture and, in turn, their genius for turning nature to their account and building for better." "In color the dominant note is obtained by a strong contrast of orange-yellow and black, intensified by deep blue and white in pattern on a field color of tan and gray." Below on the left, the Pursuit of Pleasure, painted by Holloway, is in place above the entrance to the Palace of Education. On the right is shown the equally beautiful and colorful lunette used above the entrance from the Court of Palms to the Palace of Liberal Arts, the latter two thus facing each other across the Court of Palms. The figure of the child under a shower of falling poppy leaves, with background of deep blue water which merges into a pale blue sky on the horizon, will strike a responsive chord of joy in the beholder.



SPRING, SUMMER, AUTUMN, WINTER, H. MILTON BANCROFT, PAINTER

These murals are placed above entrances to colonnades in the Court of Four Seasons. Their harmonious coloring attracts, and the themes are worked out with a simplicity most appropriate to this Court dedicated to Nature.



SEED TIME, HARVEST, FRUITION, AND FESTIVITY, H. MILTON BANCROFT, PAINTER

These four of the ten murals contributed by Bancroft for the Court of Four Seasons emphasizes the idea of Nature's bounty which this Court embodies. They are placed above entrances to colonnades which partition off the niches that contain Furio Piccirilli's fountains. They blend real and ideal in a way that is curiously interesting. Each one of these, which suggest the employ and the reward of each season, has a companion piece on the face page.



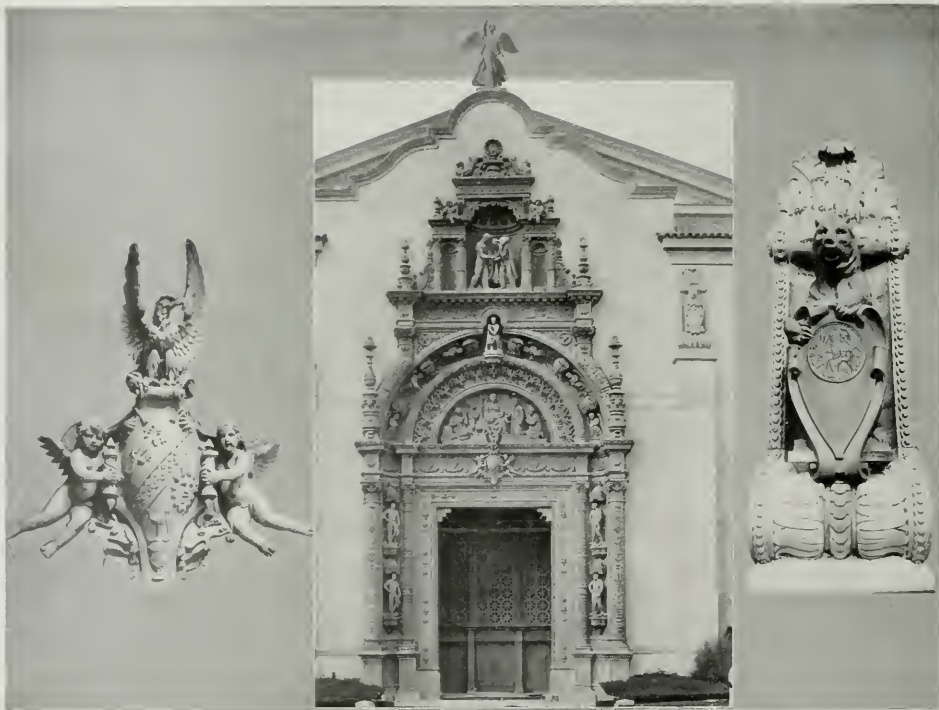
THE FOUR GOLDS OF CALIFORNIA, ROBERT REID, PAINTER

These panels alternate with four others that tell the story of the birth and influence of Art and are placed beneath the dome of the rotunda to the Palace of Fine Arts. Each is a single typical central figure, worked out in an indescribable color harmony in which pale blue and gold predominate. In the upper row from left to right are Citrus Fruit, Wheat, and Poppies. Below is Metallic Gold. In the lower left is Boy Pan with Frog, Clement J. Barnhorn. On the right in the lower line is Boy with Frog, fountain, Edward Berge.



THE BIRTH OF ART, AND ART'S MESSAGE TO MAN. ROBERT REID, PAINTER

These four panels alternate with the Four Golds. They are called the Birth of European Art, the Birth of Oriental Art, Ideals in Art, and Inspiration of All Art. The Birth of European Art above, in the center, is symbolized in five dominant figures grouped about an altar on which burns the sacred fire. The Birth of Oriental Art, on the left, shows fares of the air wrestling inspiration from the powers of the air. A third panel, on the right, represents Ideals in Art. The fourth panel represents the Inspiration of All Art, five figures symbolizing Music, Painting, Architecture, Poetry, and Sculpture. Each panel measures about 22 by 26 feet. A Daughter of Pan, lower left, R. Hinton Perry, sculptor; Piping Pan, lower right, Janette Scudder, sculptor.



PORTAL AND DETAILS OF VARIED INDUSTRIES BUILDING

The portal to the Palace of Varied Industries in the south facade of the Palace is an adaptation from the main portal of the Hospice of Santa Cruz, at Toledo, Spain, which is one of the purest examples extant of the architecture of the Spanish Renaissance. The sculptural enrichment—the tympanum of the Five Industries, the workman above the keystone, and the group in the niche below—is the work of Ralph Stackpole, a California sculptor, whose inspiration for the figures was gained in great degree from his work as an actual miner up in the Sierras. The Man With the Pick in niches beside the doorway, the Workman, and the group Old Age Passing the Burden of Labor on to Youth, are true to type. The Victory, on the gable, is the work of Louis Ulrick. An enlarged view of the pediment cartouche is shown on the left. On the right is California's emblem, the grizzly bear embracing the seal of state. These are set on the lower volute of consoles spaced at intervals along the south and west facades of this palace.



THE TOWER OF JEWELS AND ITALIAN TOWERS, ILLUMINATED



IN THE SOUTH GARDENS

The picture shows the Festival Pool, fronting Festival Hall, east of the Fountain of Energy in the South Gardens, and gives a good idea of the beautiful arrangement and the popularity of this pleasure of the people. Sightseers rest and loiter here and the seats are usually comfortably filled day and evening. The arrangement of the lights, the lawns and shrubbery, and the wide paths separating broad borders of flowers make it a peaceful place, notwithstanding it is near Festival Hall and other places of assembly for large gatherings. The Palace of Manufactures and a section of the Avenue of Palms lie north of the pool, and beyond this palace the sculptured group, Nations of the East, placed above the triumphal Arch of the Rising Sun, can be dimly seen. Between the Italian towers a glimpse may be had of the colonnades that surround the Court of Flowers.



MISCELLANEOUS BUILDINGS

1. The Motor Truck and Good Roads building located in the rear of Machinery Hall, was built for the purpose of housing a large exhibit of auto trucks.
2. The Carnation Milk building, located on the Avenue of Nations, directly opposite the hand concourse. Methods are here shown by which Carnation milk is prepared.
3. The brick home, located on the Avenue of States, adjoining the Maryland State building, is an exhibit of a home built entirely of brick and which is most attractively furnished by Louise Brigham, famous for her box furniture designs.



THE ZONE

The amusement section of the Exposition has become known world-wide as The Zone. Here are seen remarkable evidences of the enterprise of the business men of San Francisco. That no important feature in making a great international exposition be omitted, the amusement section has been largely rebuilt and the great shows made possible by the financing of the amusement Zone features by wealthy business men of the city, and vast sums, running into millions of dollars, have been expended for the enormous buildings and the features established therein. From the Avenue of Progress, near the Fillmore Street entrance, The Zone extends east for a distance of three thousand feet, equal to seven city blocks. Upon both sides of the thoroughfare the amusement palaces and show houses, great and small, line the way.



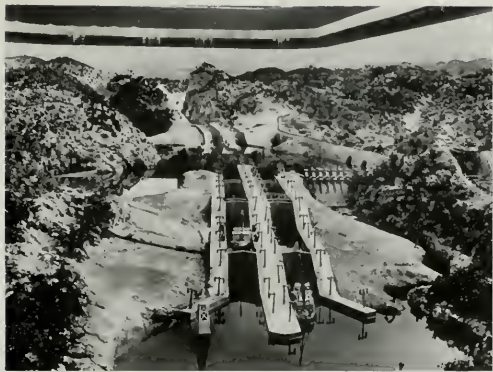
THE SUBMARINES

This is one of the largest concessions on The Zone and one of the most expensive for its installation. It was financed by enterprising business men of San Francisco. It is as elaborate and novel within as it is without the structure. Here the visitor may wander through wonderful caves of coral or stalactites or take a trip in a glass boat to deep sea gardens where, among other treasures, Davy Jones' Locker is to be seen in the weird workshop of Old Father Neptune, who guards the entrance to the grotto. The scenery for this remarkable production is the work of H. Logan Reid of New York City. Water anemones, corals, and sponges, star fish, mermaids, and merry men are encountered on this nautical journey. Stormy and tempestuous weather beset the voyager, but eventually fair weather and good fortune prevail and smooth sailing is assured as port is reached.



THE PANAMA CANAL

Near the Fillmore Street entrance to The Zone the Panama Canal, a complete, correct, and faithful reproduction of the great achievement which the Exposition celebrates, is located in this building which covers about five acres of ground. Here the visitor who has not been able to go to Panama may see and fully understand this great work of our Government. A large sheltered amphitheater surrounds the model, which lies depressed within the walls to such a depth as to bring the ocean levels about twenty feet below the spectator, permitting a birdseye view of the Canal and adjacent territory. A moving platform, the largest in the world, has seating capacity for 1200 persons. Each seat is equipped with telephone connected with phonographs through which an accurate description of each point of interest is transmitted, the device adjusting itself automatically so that every spectator listens to a description of that part of the Canal which lies directly in front of him. The trip around the amphitheater is made in about twenty-three minutes. The area represented covers more than one thousand square miles, and every minute detail is worked out with engineering accuracy from plans and drawings furnished by the United States Government.



SCENES ON THE PANAMA CANAL

Four of the most interesting features of the model showing the mechanical operation of boats, trains, lighthouses, buoys, etc., in operation and as they are on the Isthmus are shown here. 1. The Miraflores and Pedro Miguel Locks. 2. The Panama Railroad train crossing Gatun River Bridge. 3. The City of Panama, looking toward Miraflores Locks. 4. The City of Colon, looking toward Gatun Locks and Limon Bay. The entire reproduction was conceived and constructed by L. E. Myers, President of the L. E. Myers Company, builders and operators of public utilities of Chicago, Ill. More than two years were devoted to perfecting this marvelous model, whereby the working of the Canal may be learned in a short and inexpensive trip. If the longer and costlier trip should be taken later it will be the more enjoyable because of a first visit to this reproduction of the great Canal.



CREATION

JAPAN BEAUTIFUL

Creation of the world, as told in Genesis, from the dawn of the first day, formless and void, to the full glory of perfection in the Garden of Eden, is told in one of the most marvelous scenic productions ever arranged. Able artists worked for months painting literally miles of canvas, which move magically before the eyes of the spectator so that the dry land is seen emerging from the waters that covered the earth—and the stately firmament unfurled, and last of all, Adam and Eve to take possession of our common inheritance. It is all beautifully effective and cost something upwards of \$100,000 for installation. Japan Beautiful is one of the largest expressions on The Zone. Actual life in Japan, in city, country, and village are shown, and the entrance is an exact reproduction of the Daijutsu of Kamakura, the famous statue of Buddha, reproduced for the first time outside the Orient. An hour or so spent in the little city makes a very interesting visit.



THE LIFE OF A VANISHING RACE

Some twenty families of Zuni and Hopi Indians brought by the Santa Fe from their reservation in the vicinity of Isleta live in the Pueblo Village above the Grand Canyon of Arizona. They are here to show the home life of this most ancient race of Americans which still observes the customs that prevailed among them when Columbus discovered America, even to the grinding of corn by hand for making bread. One of the industries in which the women excel is pottery making; all hand work, as may be seen here. Many visitors have been glad to become possessed of some bit of colored pottery made at the Exposition by these people. One of their customs is the swathing of the legs in bandages wound round and round; the thickness as well as the smoothness of the swathing indicates the social standing of the wearer. It is said that members of the Zuni tribe observe some 8000 ceremonies in the course of a year, each having some special significance, some influence for good or evil with the Great Spirit.



THE GRAND CANYON OF ARIZONA

"A dream of fifteen years" is the way this concession of the Santa Fe Railroad was described by one of its creators. The dream consisted in part of a purpose to bring this scenic wonderland to the thousands who could never go to it. It has cost upwards of a quarter of a million dollars to construct and a very large additional amount to equip and maintain, but the devotion that went into it is beyond estimate. As a preliminary to making the models months were spent in camp making surveys and painting sketches and in constructing miniature models to truthfully portray a trip of two hundred miles in length through a gorge thirteen miles across from rim to rim, eight thousand feet deep, and omitting no essential feature from the panorama. The visitor makes this delightful journey through vistas of towering peaks, mysterious gorges, waterfalls, and crags. He looks out across miles of "painted desert," and Bright Angel Trail is followed for a way after entering the Canyon at El Tovar Hotel. The little village of Pueblo Indians built above the Canyon portrays "The Life of a Vanishing Race" which has kept to ancient customs through centuries of change in the races around it. By courtesy of Santa Fe officials commodious quarters for the entertainment of visiting daughters were maintained in the building of the Grand Canyon by the Daughters of the American Revolution throughout the Exposition period.



THE YELLOWSTONE PARK ON THE ZONE

This concession of the Union Pacific System, which combines educational and amusement features, represents a construction cost of something like \$300,000. It is designed as well for the cementing of old friendships as the creating of new ones, and it has faithfully fulfilled both requirements. Close to the entrance gate the geysers are reproduced in a most convincing motion picture panorama in combination with mechanical apparatus by means of which the eruptions are demonstrated. All this is staged in a comfortable little theater beneath the crags that guard the gate. Eagle Nest Rock and other landmarks of the park having been carefully counterfeited. The view from the portico of Old Faithful Inn includes rainbow falls and crater basins seen across an expanse of lava beds. These are a relief map of Yellowstone Park. The Inn has been the scene of many festivities. Guests linger here because of the sense of peace and good will that everywhere pervades.



INFANT INCUBATORS

This concession of the Infant Incubators, installed and operated under direction of Dr. M. A. Conney, has its constant stream of visitors, of every age and condition of men and women. The appeal of the helplessness of the unconscious mites of humanity rescued and thriving in spite of adverse fate reaches alike the specialist and the careless sightseer, who may learn here the particulars of nourishment, nurture, and care given these incubator babies. The doctor and his competent corps of able assistants are facing the camera, and the women in tailored suits with them in the picture are fairly typical of the class of visitors who returned oftener, for here the casual guest became the constant caller, to watch the results in this undertaking to supplement Nature's handiwork accidentally interfered with. The concession may be described as educational, and in these days of awakening to social service and duty to humanity some study of the methods pursued in working out late discoveries and theories is well worth while.



ZONE ATTRACTIONS

1. The entrance to the Scenic Railway, built by the L. A. Thompson Company, with the thrills that come from grazing the borderland of the beyond, is pictured here. It was the first concession to be ready and has been in operation since January 1st, 1915, with throngs in attendance. 2. The Grand Canyon of Arizona has been most beautifully reproduced here by the Santa Fe Railroad. De Luxe coaches carry the visitor on a twenty-minute trip from El Tovar Hotel, where one enters the Canyon, features of this Wonderland of Nature being portrayed and interpreted for the visitor by guides stationed at various points. W. F. Sessor devised the concession and spent many weeks in the Canyon in company with Mr. Burridge, an artist whose sketches made possible the fidelity of the work of the scenic artists in finishing the work. Carloads of sandstone from the desert, sage bushes, cactus, pinyon pine, and 'dobe brick for construction were brought and used. 3. Frederick Thompson's Toyland Grown Up is an adaptation from Mother Goose and fairy tales of childhood. Mother Goose, Old Dog Tray, tin soldiers grown to giant size, and other familiar mirth-provoking subjects abound. 4. Close kin to the Scenic Railway is this Safety Racer, built by the same company, to meet the demands for this sort of thrilling travel. It has so many new thrills its popularity was assured from the beginning.



ZONE ENTERTAINERS

1. In the upper left is pictured one of the well ventilated, grass-thatched homes such as meet the requirements of Samoans in their own land, with the natives who furnish the amusement features programmed, which include dancing and games of skill. 2. The Mexican Band of the Tehuantepec Village, which is admired almost as much for its gay appareling as for its excellent rendition of the wild, sweet, appealing music of stringed instruments, is pictured here. 3. The hula-hula dancers and the musicians who entertain at the Hawaiian Village. Visitors miss much in not knowing that a hula is a sort of song, or poem, by which a good wish, or happy thought, is conveyed to some one beloved. 4. The old stage coach in use in the Wild West performance at the '49 Camp, showing how passengers responded when road agents commanded "all out and hands up!" Among the performers are some who knew from actual experience as "bad" men just how the act of relieving passengers of valuables and the express messenger of his strong box should be done.



ZONE CONCESSIONS

1. The Merry-Go-Round is always a center of interest not only to the children but oftentimes is packed by their elders. With its melodious tunes from the mechanical organ playing unceasingly it has proved itself a magnet to many visitors. 2. In the upper right is pictured the entrance to the Alligator Farm, where friendly and unfriendly saurians, both great and small, are to be seen. 3. A Teddy Bear hooth which was the means of many a tiny tad back home receiving a reminder of the Exposition which was certain to be appreciated; these California bears were picked ready for mailing. 4. The Aroscope carries its car of passengers spirally to an elevation of 285 feet above its base, or 330 feet above sea level, and the birdseye view obtainable is entrancing. 5. The Souvenir Watch Palace, presided over by our Uncle Sam, with a counterfeit presentiment as guardian at the door, is located near the Fillmore Street entrance, and has been popular from the beginning, doing an enormous business, the watch that made the dollar famous being an attractive reminder of California and the Exposition as well as a trustworthy timepiece.



SECTIONS OF A ZONE PARADE

One of the ways in which special days are celebrated is shown here, and one who has witnessed a long line serpentine along any selected avenue will recall the spectacle with pleasure. The Zone street was a favorite, for it had just enough of a grade to make the picture perfect. And these parades, often miles in length, were permitted just space sufficient for moving through the enthusiastic crowds, the size of which may be inferred from a few figures. In round numbers there were 255,000 admissions on opening day, 113,000 on Liberty Bell Day, 203,000 on July 5th (the 4th being Sunday), 163,000 on Admission Day, and an average attendance running close to 2,000,000 a month from the opening of the Exposition. 1. Float containing the Maori Native Dancers and the King's Warriors. 2. In front of Japan Beautiful on The Zone entertainers from various concessions in costume are pictured in line. The team spirit animates the show folks, so that all co-operate enthusiastically in every festivity, thus making delightful Zone attractions. 3. A most elaborate float that carried a freight of beautiful women along the esplanade is here seen and the solid wall of humanity it had to win a way through.



ZONE ATTRACTIONS

1. The Eden Musee, a center of never waning interest, in which the visitor finds himself at home with celebrities of all times cleverly counterfeited and costumed. "The World in Wax" is the way it is described by the man who devised it. 2. Captain, the educated horse, whose performance consists in counting, doing sums, making change, selecting colors, and other remarkable feats of intelligence. Alternating at this concession is Madame Ellis, a marvelous mind reader, who mystifies by her unhesitating and correct replies to questions asked. 3. The Evolution of the Breadnaught and the World's War is proving of great educational worth greatly appreciated by visitors. 4. The Jester's Palace, a place of fun and frolic, contains the usual as well as a number of unusual mirth provoking devices, mirrors, and mazes being a conspicuous part thereof.



TYPICAL ZONE SCENES

1. Festivities in which all of The Zone entertainers participate are of frequent occurrence. At the top of the page the Egyptian entertainers and minsele dancers who took part in the Cairo street performance are seen in their most gorgeous costumes in front of a most elaborate float. 2. The Wild West company in the 101 Ranch enclosure is pictured, with its cowboy band and the old prairie schooner in the center and its wonderful riders in their true-to-the-life apparel and equipment. There are cowboys, cowgirls, and Indians, who give a wonderful exhibition of roping, branding, racing, raiding, and marksmanship. 3. In the lower row the Maori girl dancers in island costume are seen in front of the native huts of the Australasian Village. They are ready to begin their beautiful "Building of the Boat" dance and drill, in which they pantomime the fashioning of a canoe, which ends with their falling into position in the imaginary boat and rowing away with concerted stroke as faultlessly as ever done by the best trained college crew.



ZONE ATTRACTIONS

1. The Chinese Pagoda on The Zone is a small Celestial city. It contains a restaurant where both Chinese and American menus are served. It has a beautifully decorated little theater where interesting programs runs continuously, being participated in by charming little maids most exquisitely clothed. It has sales-rooms with every lure for the loiterer in assortment to meet all needs and all prices. It has a labyrinth below ground, with a joss house, and the curious are kept seeking. 2. The "10" Camp was installed by some enthusiasts who felt it would be good to recall gold discovery days and the part they played in our development. Among the ancient treasures was the cabin Marshall was living in when he hit upon the great "find," and attendant in the camp are many real "old timers" who are there to tell the visitor about things as they really then happened. 3. September Morn, among the bevy of living models chosen to make this concession popular. 4. The ever popular auto race, which seems as inseparable from the delights of an Exposition joy zone as the merry-go-round. Speeded up to more than a mile a minute it is thereby usurping the functions of the "hump-the-bumps" and creates much hilarity thereby. 5. Meiodia is a new arrangement of an old theme, with a thoroughly enjoyable program which includes musical imitations of many kinds—a vaudeville of melody.



TYPES OF LOVELY WOMEN ON THE ZONE

From this gallery of Zone beauties it will be seen that the chorus lady "smile that don't come off" is becoming to almost any type. In each case it truly reflects the gracious and joyous manner in which all entered into the carnival spirit which pervaded The Zone. 1. In the upper row is a Filipino girl. 2. A Somali dancer from the Sahara. 3. A Mexican, one of the entertainers at the Tehuantepec Village. The center row shows: 4. one of the lovely little maidens from the Flowery Kingdom who welcomes the visitor to Japan Beautiful; 5. Dorothy, a cowgirl with the 101 Ranch Wild West Show; 6. a Dutch girl, sometimes to be seen alone on The Zone in costume; 7. a Chinese girl, who contributes to the gaiety of nations by her presence in the Chinese pagoda. The bottom row shows: 8. a Maori maiden, one of the entertainers at the Australasian Village, who discovered that she possesses a voice of brilliance and power and immediately set about cultivating it; 9. a Hawaiian hula-hula dancer; 10. a beautiful Samoan princess. These islanders find it a thing to marvel at that Americans are not kinder and happier.



ON THE ZONE

1. The Old Red Mill, a lineal descendant of shoot-the-chutes, enjoys a popularity like unto that of its ancestor. The same, yet just a little different, gliding through scenes of splendor, and the same old poleman to help your boat to its landing stage, delight the same old crowd of young and old. 2. Reid's Official Souvenir View Books of the Exposition are distributed to the selling stations from this center near the Fillmore Street entrance to The Zone. 3. Stella is a beautiful painting of a beautiful woman, which has been one of the successes of The Zone. 4. The Model's Dream, a beauty show. 5. The Temple of Palmistry, presided over by a clever speller who keeps the people in a merry mood and a seer who prophesies according to schedule. Next is the central station of the National Ice Cream Company, and adjacent to it is Soakum, where skill in ball throwing, or lack of skill, is the cause of merriment.



MIDGETS ON THE ZONE

Months before the Exposition opening day Frederick Thompson announced the appointment of Major Simon, who is some three feet eight inches tall but nevertheless was a really-true Major who had distinguished himself in the Boer War, as night watchman for Toyland Grown Up. The Major had been one of the Thompson company of players at Luna Park, and pending the opening was touring in France with a company of Lilliputians when the war broke out. Since the Major's coming a number of these clever little folks have been booked for Exposition engagements. 1. In the upper left is Sam Brooks, twenty-four years old and forty-one inches tall, and by way of contrast Charles Otkin, the boy giant, nineteen years old and seven feet four inches in height. 2. Little Elizabeth, a minion type Venus, less than three feet in height, who entertains her friends with piano playing, songs, and stories. 3. Louis and Isabelle Stoefler, who are billed as the Miniature Duo. 4. The Tianta Midgets, dancers. 5. Harry and Jennie Cohen, whose program includes all the figure and fancy dances. 6. Joe Hardy, humorist.



ZONE ATTRACTIONS

1. In the upper left an attractive and impressive structure is shown containing the cyclorama of the Battle of Gettysburg, the greatest engagement of our Civil War. 2. Noah's Ark contains a reception hall for winsome little Elizabeth, the Hungarian midget, who trails her velvet gowns right regally across the little theater arranged for her. 3. The Tehuantepec Village, installed by Capt. A. W. Lewis, where weaving, lace, needle work, leather tooling, hand-wrought jewelry making and like crafts are exhibited and where elaborate programs of dancing and singing by clever native artists make a continuous and most enjoyable performance. 4. The Ostrich Farm, where some hundred or more parent birds and baby chicks have been installed that the world may learn the particulars and the commercial worth of this great California industry. 5. The Hawaiian Village, where native singers play and sing the lovely Island songs, and hula dancers, wearing costumes of grass, enliven the program with pantomime and muscle dancing. 6. The Diving Girls, each one of the eight a model figure, hold high carnival here in a performance of grace, beauty, and perfection in skill.



ZONE RESTAURANTS

Popular restaurants which have deserved and acquired liberal patronage from Exposition visitors: 1, Ah Nurnberg is pictured, where good music, good cheer, and good fellowship are always to be found; 2, this picture shows Old Faithful Inn, a faithful reproduction of its namesake in Yellowstone National Park (in addition to perfect service, daily programs at 1:00 and 6:30 by the Exposition Orchestra of eighty musicians are rendered which have been conducted by Max Bendix, George Georges, and for a portion of the period Auguste Rose of Paris); 3, Young's has at all times been a popular resort, much in requisition for lunquets and informal dinners of commercial bodies or fraternities holding conventions at the Exposition; 4, the Coffee Parlor is very popular, for quick service, with a great number of people.



COMMERCIAL CONCESSIONS

1. This popular concession is known as the Smokerie. It is equipped to meet the needs of smokers and has done so from the opening day of the Exposition. 2. Ghirardelli's chocolate booth, appropriately colored a chocolate brown, is at the Zone entrance, near Fillmore Street gate. The beverage is served in the daintily appointed room facing the Avenue of Progress, and adjoining is a model factory where the preparation of chocolate and related products is shown. 3. Welch's grape juice is served from this attractive booth which faces the Ghirardelli booth on The Zone. 4. The Orange Blossom Candy Company maintains a factory, sales-room, and distributing center in this booth about midway of The Zone. Candy making by machinery is in its way a great novelty, and the large numbers take pleasure in the opportunity provided for a study of processes. This company has devised many special attractions, among them an Orange Day, when many little maidens emerged from concealment in mammoth oranges to distribute sweets to the visitors.



ZONE ATTRACTIONS

The merry throng always in evidence on The Zone is seen in this view looking towards Festival Hall, which is dimly seen in the distance. The large building on the right was the Dayton Flood building, which showed the beautiful Ohio city before, during, and after the disaster of 1913. In the latter half of the Exposition period the structure is used for exhibition of Escorial, a painting valued at \$200,000, that came with other art treasures in the loan collection from Spain. It is the work of Lorenzo Blanchard, completed in 1814, and represents the interior of the church of the Escorial monastery and palace erected by King Philip of Spain, 1563-1581, in fulfillment of a vow. Next to this building is seen Creation, and further to the west the Bowls of Joy, another view of which is shown in the lower picture, its ears of merrymakers spiraling at great speed.

